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ABSTRACT

The first volume of a projected series entitled "Traditional Literature and Folklore in Library and Storytelling Programs," this annotated bibliography was produced by graduate students in the Traditional Literature and Oral Narration class at the University of Hawaii at Manoa. The bibliography is designed to provide librarians and teachers with information on specific topics related to traditional literature and folklore, guidelines for locating additional information, and suggestions for using the myths, legends, and tales in planning storytelling programs for audiences of any age. The bibliography is divided into 12 sections, 11 of which are topical. Each of these sections includes an introduction, an annotated bibliography of sources, a guide to locating information, and examples of library and storyhour programs for specific topics. A list of 65 references used in writing the introductions and compiling the bibliographies for each topic is provided in the final section. The following topics are covered: (1) "Images of the Moon"; (2) "Folklore of the Sea"; (3) "Legends of the Islands of Maui"; (4) "Oral Literature of Tonga"; (5) "Ghost Stories of Japan"; (6) "Trickster Tales of the Kantchil"; (7) "Russian Folktales"; (8) "Norwegian Folktales"; (9) "The Wee Folk of the British Isles"; (10) "Folktales of France"; and (11) "Greek and Roman Mythology." (KM)

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A WORLD FULL OF STORIES

AN ANNOTATED BIBLIOGRAPHY OF FOLK LITERATURE

TRADITIONAL LITERATURE AND FOLKLORE IN LIBRARY AND STORYTELLING PROGRAMS

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TRADITIONAL LITERATURE AND FOLKLORE IN LIBRARY AND STORYTELLING PROGRAMS

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A WORLD FULL OF STORIES
AN ANNOTATED BIBLIOGRAPHY OF FOLK LITERATURE

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UNIVERSITY OF HAWAII AT MANOA
HONOLULU, HAWAII
1986

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University of Hawaii,
Graduate School of Library Studies
1986

ABSTRACT

Johnson, Paul Anthony, ed. A WORLD FULL OF STORIES: AN ANNOTATED BIBLIOGRAPHY OF FOLK LITERATURE. Honolulu: University of Hawaii at Manoa, 1986. (Series: Traditional Literature and Folklore in Library and Storytelling Programs, Therese Bissen Bard and Eva Russell, eds.)

This bibliography is the first volume of a projected series entitled TRADITIONAL LITERATURE AND FOLKLORE IN LIBRARY AND STORYTELLING PROGRAMS under the general editorship of Therese Bissen Bard. This work was produced by graduate students in the Traditional Literature and Oral Narration class at the University of Hawaii at Manoa.

The bibliographies in this volume are on a variety of topics but have a similar format. Topics are: Images of the Moon; Folklore of the Sea; Legends of the Islands of Maui (in the Hawaiian Islands); Oral Literature of Tonga; Ghost Stories of Japan; Trickster Tales of the Kantchil; Russian Folktales; Norwegian Folktales; The Wee Folk of the British Isles; Folktales of France; Greek and Roman Mythology. Each bibliography consists of an introduction, an annotated bibliography of sources, a guide to locating information on the topic, examples of library and storyhour programs, and a list of references used in writing the introduction and compiling the bibliography.

This bibliography is designed to provide librarians and teachers with information on the topics listed above, with guidelines for locating additional information, and with suggestions for using these myths, legends, and tales in planning storytelling programs for audiences of any age.

FOREWORD

Traditional Literature and Folklore in Library and Storytelling Programs is a project of the Traditional Literature and Oral Narration class of the Graduate School of Library Studies, University of Hawaii at Manoa, Honolulu, Hawaii.

Access to library materials related to the study of traditional literature and folklore is impeded by a general lack of bibliographic control in these subject areas. Students in the class formerly shared their class projects as a way of making the literature of a variety of topics easily accessible to their classmates. Fall Semester 1986 the members of the class chose to bind their projects together as a sourcebook. Originally the students intended to print only enough copies of their work for themselves. Other librarians asked for copies, however, and the students decided to make their sourcebook available to a wider audience. Future classes, it is assumed, may also choose to produce a class project.

The bibliographies are similar in form, as Paul Johnson noted in his introduction, but do not focus on a central theme. Timothy Rozgonyi and Dita Thomas chose tales of the natural world for their topics. Maile Davis, Carol Golembeski, Carolyn Taguchi, Robert Neff, Jeanette Kondzela, Lynda Pepper, Eva Russell, and Linda Uchima explored the traditional literature or folklore of different geographical areas and cultures. Margaret Padilla's goal was to make sources of classical mythology easily accessible to librarians and teachers.

Contributors to this sourcebook wish to acknowledge the assistance and encouragement of librarians in the community and at Hamilton Library, University of Hawaii at Manoa. Particularly helpful were librarians at Pearl City Regional Library, the Hawaiian and Pacific Collection of Hamilton Library, and the Edna Allyn Room, Hawaii State Library.

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INTRODUCTION

Interest in the folktale has grown like a mighty oak from a little acorn during the past few decades. This is a good state of affairs for librarians and educators since there has been a building up of a vast treasurehouse of tales, myths, legends and epics, all of which are culturally shareable across many age groups. The most receptive audience is, as always, the younger age group. However, in researching materials for this sourcebook, many of those among the contributors noticed that adults have retained a marked affinity for the stories they learned to love in their youth.

The making of this sourcebook was approached with a youthful spirit by all of its participants. It was our collective feeling that the project would turn out something especially worthwhile for use by public librarians and elementary of junior high school teachers, though by no means should it be inferred that the value of this work should be restricted only to those groups.

The sourcebook is divided into several parts: an introduction, table of contents, topic or "tale type" divisions, and the research bibliography. Each of the ten topic or "tale type" sections represents the individual work of a person involved in the Traditional Literature and Oral Narration class of Therese Bissen Bard of the Graduate School of Library Studies at the University of Hawaii during the Fall Semester, 1986. Within each section is a discussion of the topic, a selective annotated bibliography, and a library pathfinder. In addition, some sections will have storyhour suggestions. The final section, the research bibliography, is a non-annotated list of sources used in the preparation of the discussion areas of each individual section.

Paul Anthony Johnson
Graduate School of
Library Studies,
University of Hawaii
1986

IMAGES OF THE MOON

by

Timothy D. Rozgonyi

INTRODUCTION

Imagine, if you will, a pre-scientific world, a world ruled by unconquered Nature in which all that we know is what we immediately experience through our senses. In short, imagine what it was like to live 5,000, 6,000, 7,000 or more years ago. Each day the unchanging sun travels across the sky, bringing light and heat to the world. At night the ever-changing moon appears against the magnificent backdrop of the stars. Questions occur to you about the moon: Where does it come from?, Why does it grow large, then small, then disappear, over and over?, Why does it move across the sky, like the sun?, Why are there markings on its face?, and What is that great shadow (an eclipse) that sometimes covers its face? Most of the myths and tales about the moon are attempts to answer one or more of these questions. As we look at the answers they provide, we will find them to be often bizarre, humorous, touching, violent, or heroic, yet almost always entertaining, and certainly rich fare for storytellers and moonlovers.

LUNAR LEGENDS AND MYTHS

The moon has played an essential part in the mythology of humankind from the very earliest days of civilization. A feminist writer, Anne Kent Rush, has developed a "chronology of the moon goddess" in which she traces the history of the goddess, or "Great Mother", from about 24,000 B.C. (1) Her book, Moon, Moon, is a fascinating look at the role the moon has played in human history, particularly its role in the lives of women, both past and present. Written in an intelligent yet accessible style, this book is a must for all moonlovers.

Most of the early attempts to explain the existence of the moon link its existence to that of the sun. Sun and moon are often portrayed as the creator's first children who, after a quarrel, avoid each other for all eternity (see "The Sun, the Moon"). (All "see" references refer to the annotated bibliography which follows this essay.) Moon and sun are also often portrayed as lovers (sometimes incestuous ones) who quarrel and chase each other across the sky. Another theme is that of the moon being formed from a piece of the sun (see "Securing" and Moeri). Other interesting explanations of the moon are that it is: a boy chosen by the animals to light the night (see "How it Came"), a girl who fell from the sun (see "How the Moon came"), a woman's comb, a diamond, or a crystal ball (see "Moon is").

Attempts to explain the waxing and waning of the moon have produced some imaginative results. Some tales refer to an ancient time when the moon was always full. One such tale, from the Mayas, explains that the moon must leave some of himself behind most nights to guard his cave from being taken by a giant green turtle (see "Moon-God"). A bizarre and violent tale from the Maori people tells of a man, Hoka, who lives on the moon and must consume it to stay alive (see "Man in the Moon" by Reed). An African tale describes the phases of the moon

as being caused by a sky-man who keeps the moon in a box, opening it only when he is brought food (see "Gift").

Virtually every culture has some tale or myth regarding the markings on the moon. What we in the United States see as the "man in the moon" is often seen very differently in other cultures. Generally the markings on the moon are said to be either people or animals. From Hawaii comes the tale of Hina, who climbed a "moon rainbow" to take refuge in the moon from her husband (see "Hina"). A Tahitian version of Hina's story has her being killed and stuck in the moon by Tongaroa (God) because she noisily and incessantly beats out tapa for Him (see "Woman in the Moon" by Alpers). Persons are sometimes imprisoned on the moon for their misdoings, either by God or by the moon itself. I have included only a few of these very moralistic tales, and instead have focused on stories in which the moon is a place of refuge, peace, or reward. From India comes a touching story of a hare who offers his life to feed a beggar and is placed by Indra (God) on the moon as an eternal reward (see "Hare"). A Chippewa Indian tale tells of a lonely maiden who finally finds love in the arms of the moon (see "Woman in the Moon" by Riordan). Other tales contend that the animals on the moon are turtles, fishes, or scorpions, but I think it's a rabbit. Take a look next full moon and see what you think!

Surely one of the most startling phenomena of the moon that people struggled to explain was the lunar eclipse. Two tales that I encountered described an eclipse as a dog or a crab trying to swallow the moon, while another contends that it is an evil spirit doing the devouring (see "Moon Is"). Many cultures devised a foolproof plan for combatting eclipses--they would make a terrific racket in order to drive away the evil menace that was trying to destroy the moon. And guess what, it always worked! You could prove it yourself that it works next time there's an eclipse, as long as you don't mind getting funny looks from your neighbors.

MOON ASSOCIATIONS

In this section I will briefly discuss, not lunar clubs or organizations (though that would be interesting), but rather some of the many things we have come to associate with the moon over the years. If you take a few moments you can easily think of some yourself: romance (as in two lovers standing gazing up at the full moon), time (as in "many moons ago" or "once in a blue moon"), or the supernatural (as in witches, werewolves and vampires). To many people, myself included, the moon is connected with solitude, isolation, or quiet reflection. Its unique position in the cosmos--remote and disconnected form Earth yet at the same time the closest thing to us--gives it the aura of a doorway into something greater than, something beyond our mundane existence.

Perhaps this is why we so often encounter the theme of someone being taken up or fleeing to the moon. In each instance of this theme there is the sense of someone being yanked out of day to day life and

transported to a realm wholly different from our own. Those beings in the moon are eternally separate from us, as the moon itself is. This eternal separation implies their immortality--another concept often associated with the moon. A recurring motif in lunar folklore is that of one or two individuals carrying buckets of water for all eternity on the moon. This motif combines the symbols of water (the source of life) and the moon (eternity, immortality) in a way that is very powerful. (2)

Another way in which the moon represents immortality is in its perpetual cycle of dying (waning) and coming to new life again (waxing). I encountered numerous tales in which the moon attempted to share this gift of eternal life with humankind but, for one reason or another, was prevented from doing so (see "Death" and "Message"). (3)

Of all the things the moon is associated with, time may be the most significant. Many early civilizations based their calendars (which were quite precise) on the cycles of the moon. In Japan, the moon-god, Tsuki-Yomi, is known as the "counter of the months." In India, the people of Tamil Nadu calculate an individual's life by the number of full moon days lived. Also, the very words "moon," "month," and "mense" are all derived from the same root, the Latin word "mensus," meaning "to measure."

This last point brings up the intimate connection between the moon and women. Women are generally thought to be more in tune with the moon's cycles because of their own menstrual cycles. Most moon deities are in fact female (such as Hina, Heng-O, Diana, Changing Woman). The rays of the full moon have even been thought to have the power to impregnate women who are exposed to them. The connection between pregnancy and the moon is not confined to folktales and myths, though. I called the Labor and Delivery Unit at Kapiolani Women's and Children's Medical Center and was informed by a nurse there that they are always extremely busy around the time of the full moon. I invite you to ask women you know to share their ideas about the relationship between childbirth and the moon. You may be surprised at what you hear!

The moon's fertilizing powers are not restricted to women though. Much American moonlore concerns the relationship between the moon and crop-planting. (4) The general consensus seems to be that the best time to plant is during the waxing moon, when the moon is at the height of its generative powers.

Other things associated with the moon include all nocturnal animals or those that symbolize aspects of its cycle, such as crescent-horned animals. The egg, circle, stone, crescent, bee, milk, and honey are all symbols of the moon. And finally here's a real thought-provoking fact--in the language of the Algonquin Indians the concepts of night, death, cold, sleep, water, and moon are all expressed by the same word.

CONTEMPORARY IMAGES OF THE MOON

Because the moon plays an important part in the lives of many people, today, I am appending a section on contemporary literature about the moon to the bibliography which follows. Though not "folklore" in a traditional sense, these tales add such a richness to the bibliography that it would be a disservice to you if I omitted them. The importance of the moon can also be seen in much contemporary poetry, particularly women's poetry. (5) The eminent British poet Ted Hughes has written a whole book full of moon poems for children, which I am happy to include. (see Hughes)

Had I not known that the moon is an important aspect (both physically and spiritually) of our modern world, I would expect the bibliography which follows to be of some historical or scholarly value but to hold little worth for today's storytellers. I am quite pleased that this is not the case, as the above paragraph shows. How could the moon fail to catch the eye and the imagination of today's children? Surely they must develop their own personal mythology or folklore about the moon. I am equally sure that there are many adults for whom the moon is an important part of their world. For these reasons I am hopeful that this bibliography will prove useful and worthwhile.

In compiling this bibliography I have chosen only material that is available either at the University of Hawaii's Hamilton Library (those items with a Library of Congress call number) or the Hawaii State Library downtown (those items with a Dewey Decimal call number). Due to limitations of personal time and energy, as well as printed space, I have not examined all possible sources of tales from those libraries, and I have had to eliminate some material which I would otherwise have included. (For those of you interested in doing your own searching, the pathfinder included after the bibliography will prove somewhat helpful.) I have chosen to include only those tales which serve to explain a characteristic of the moon or in which the moon itself is a central theme or character. As I stated before, I have also chosen to limit what I termed as "moralistic" tales and, in general, I have rejected tales that have "left a bad taste in my mouth." Where appropriate I have indicated the country of origin at the beginning of each annotation.

What I have ended up with is something I hope will be useful to storytellers, teachers, librarians, and any and all lovers of the moon.

REFERENCES

1. Rush, Anne Kent. Moon, Moon. New York: Random House, 1976.

2. Waida, Manabu. "Symbolisms of the Moon and the Waters of Immortality." History of Religions 16 (May 1977): 407-23.

3. Bascom, William. "Moon Splits Hare's Lip (Nose): an African Myth in the United States." Research in African Literatures 12 (Fall 1981): 338-49.

4. Boswell, George W. "Moon Beliefs." Western Folklore 34 (January 1975): 48-53.

5. Sadoff, Dianne F. "Mythopoeia, the Moon, and Contemporary Women's Poetry." Massachusetts Review 19 (Spring 1978): 93-110.

IMAGES OF THE MOON: AN ANNOTATED BIBLIOGRAPHY

(Please note: All items with asterisks (**) in front are especially recommended for children.)

Belting, Natalia. Calendar Moon. Illus. by Bernarda Bryson. New York: Holt, Rinehart and Winston, 1964.
DDC: J 398 B

A collection of 26 folk beliefs (in verse) from all parts of the world, related to the months of the year. In it we are introduced to the friendly-moon of the Japanese, the Maori's grumbling-moon, the Lapp moon-of-Yul, and many others. The illustrations, done in pencil, complement the poems quite well.

"The Buried Moon." In Bang, Molly. The Buried Moon and Other Stories. New York: Scribner, 1977, pps. 55-63.
DDC: J 398.2 B

(England) A gripping tale of the capture of the moon by the "Evil Things" and what happens afterward. In this tale the moon is female and displays compassion and love for humankind. A mixture of pagan and Christian themes, the tale suggests a symbolism between the moon and Christ or the Blessed Virgin Mary. Excellent illustrations by the author.

"Death and the Moon." In Cendrars, Blaise. The African Saga. Translated from L'Anthologie Negre by Margery Bianco. New York: Payson-Clarke, 1927, p. 43.
LOC: GR350 .C46

(Africa - Sandaw) A fragment of a tale, significant in that it links the death/rebirth cycle of the moon, and the mortality of humankind, with the ability of two tortoises to carry a dead man and the moon across a river.

** "A Gift from the Python." In Slote, Alfred. The Moon in Fact and Fancy. Illus. by John Kaufmann. Cleveland: World Publishing Company, 1967, pps. 20-26.
DDC: J 523.3 S

(Africa) A tale contrasting greed and unselfish love. Mbui, the sheep, sells his farm to buy the python's stone, which he in turn gives to a "sky man", who keeps it up in the sky. This tale offers a novel explanation of the moon's phases: the sky man keeps the moon in a box, slowly uncovering it when the other sky men bring him food, and slowly covering it when they do not.

** "The Hare in the Moon." In Belting, Natalia Maree. The Moon is a Crystal Ball; Unfamiliar Legends of the Stars. Illus. by Anne Marie Jauss. Indianapolis: Bobbs-Merrill, 1952, pps. 127-29.
DDC: J 398.2 B

(India) A wonderful variant on the theme of God imprisoning a person on the moon for sins committed. In this tale, Hare, having no food, offers himself as food for a hungry beggar, who turns out to be the god Indra. Indra rewards the hare by placing him in the moon "where all men can see you and remember your kindness." This tale stresses the virtue and rewards of selfless giving. A good question for discussion--"Is the hare perhaps too willing to give?"

** "Heng-O, the Moon Lady." In Carpenter, Frances. Tales of a Chinese Grandmother. Illus. by Malthe Hasselriis. Rutland, VT: Tuttle, 1973, pps. 206-16.
DDC: J 398.2 C

(China) An ancient tale, full of action and fantastic happenings. It tells of the tragic relationship between Heng-O, sister of the water spirit, and Hou Ye, the Imperial Archer. The moon becomes the abode of the immortal Heng-O, whose story is still celebrated in China (and here in Hawaii) with a yearly "moon festival" for women and children, occurring in mid-August.

This tale can also be found in Wright, Hamilton; Wright, Helen; and Rapport, Samuel, eds. To the Moon!. New York: Meredith Press, 1968.
LOC: GR625 .W7

"Hina, the Woman in the Moon." In Colum, Padraic. The Stone of Victory and Other Tales. Illus. by Judy Gwyn Brown. New York: McGraw-Hill, 1966, pps. 117-19.
DDC: J 398.2 C

(Hawaii) In this tale the moon is a place of refuge for Hina, "a weary woman," who abandons her inconsiderate husband and climbs a "moon rainbow" to the moon, where she sits with her basket of possessions. Her husband injuries her before she can make good her escape, which is why Hina is sometimes referred to as "lame Lono" in Hawaii.

This tale can also be found in Wright, Hamilton et al. To the Moon!. (See "Heng-O" above for complete citation.)

** "How it Came About That There Is a Sun and a Moon." In Belting, Natalia Maree. The Earth is on a Fish's Back; Tales of Beginnings. Illus. by Esta Nesbitt. New York: Holt, Rinehart and Wilson, 1965, pps. 28-30.
DDC: J 398.2 B

(North American Indian - Kutenai) A simple tale relating how the animals decided who would be the sun and moon. After the animals try and fail, two brothers are chosen to traverse the sky as sun and moon. The vivid imagery of this tale makes it a good one for the very young.

"How Sun Moon and Wind Went Out to Dinner." In Cole, Joanna, comp. Best-Loved Folktales of the World. Garden City, NY: Doubleday, 1982, p. 592.
DDC: J 398.2 B

(India) A tale of the rewards of generosity. Of three siblings (Sun, Moon, and Wind) only the Moon brings her mother, a distant star, any food from their dinner. For this she is made "Ever cool, and calm, and bright." In this tale the moon is a female who is viewed as positive by virtue of her being self-sacrificing. What seems at first to be a positive female portrayal turns out instead to support a stereotype.

This tale can also be found in Belting, Natalia Maree. The Moon is... (See "Hare in" above for complete citation.) and in Wright, Hamilton. To the Moon! (See "Heng-O" above for complete citation), where it is found under the title, "Why all Men Love the Moon," and is given an American attribution.

** "How the Moon and Stars were Created." In Kuo, Louise, and Kuo, Yuan-Hsi. Chinese Folktales. Illus. by John Kuo. Millbrae, CA: Celestial Arts, 1976, pps. 99-103.
LOC: ASIA GR335 .C555

(China - Yao) A lively tale. When a burning hot moon "with seven pinnacles and eight corners" suddenly appears in the sky, Ya Lah, an archer, and his wife Ni Ngau, a weaver, team up to save mankind. When Ya Lah shoots the moon with a magic arrow, the broken off parts become the stars, and when he covers it with the brocade Ni Ngau weaved, it becomes the cool and beautiful moon we know today. The tale parallels the story of Heng-O.

** "How the Moon Came to Be." In Carter, Dorothy Sharp. The Enchanted Orchard and Other Folktales of Central America. New York: Harcourt Brace Jovanovich, 1973, pps. 40-4.
DDC: J 398.2 C

(Guatemala) A "comical myth" relating how the moon was formed when a man shot the sun with a blowgun for stealing his daughter. Full of exaggerated action and gestures, this is a good one for story-tellers.

"How the Moonfish Came to Be." In Carter, Dorothy Sharp, comp. Greedy Mariani and Other Folktales of the Antilles. Illus. by Trina Schart Hyman. New York: Atheneum, 1974.
DDC: J 398.2 C

(Antilles) In this tale the moon, the mischievous wife of the sun, offends Le Bon Dieu (God) by leaving her place in the sky and dwelling in the ocean. Her capture and punishment provide for an interesting yet violent tale, with the origin of the moonfish adding an interesting ending. Portrayed as having an irrepressible, irresponsible spirit, the moon is punished for not fulfilling her 'duty'. Here, too, we find a subtle message about sex roles.

** McDermott, Gerald. Anansi the Spider. New York: Holt Rinehart and Winston, 1972.
DDC: E M

(Africa - Ashanti) Anansi discovers the moon and attempts to give it to one of his sons, who have rescued him from danger, but Nyame (the Sky God), weary of listening to them argue about it, takes it up to the sky with him. An explanatory tale with a light-hearted comment on the silliness of arguing over a prize, richly illustrated by the author.

The book is adapted from the film Anansi the Spider (Texture, color, 1969, 10 mins.), which is available from the Hawaii State Library's Film Unit.

The tale can also be found in Courlander, Harold. The Hat-Shaking Dance, and Other Tales From the Gold Coast. New York: Harcourt, Brace, 1957, pps. 59-62 under the title "Anansi's Rescue from the River."
DDC: J 398.2 C

"The Man in the Moon." In Ranke, Kurt, ed. Folktales of Germany. Translated by Lotte Baumann. London: Routledge & Keegan Paul, 1966, p. 157.
LOC: JUV GR166 .R37 1966a

(German) A moralistic Christian tale in which a man is imprisoned on the moon by God for breaking the Sabbath. This is a frightening tale which depicts a vengeful and angry God. It probably kept many people from doing work on the Sabbath.

"The Man in the Moon." In Reed, A. W. Maori Fables and Legendary Myths. Illus. by Roger Hart. Wellington: A. H. & A. W. Reed, 1964, pps. 87-8.
LOC: JUV GR375 .R39

(Maori) A violent tale featuring adultery, cannibalism and castration. Hoka, driven to despair by his wife Rona's infidelity and his children's deaths, flees to the moon, which he must consume to stay

alive. Not a pleasant story. Outwardly, the tale serves to explain the waxing and waning of the moon.

"The Message from the Moon." In Courlander, Harold, comp. The King's Drum and Other African Stories. Illus. by Enrico Arno. New York: Harcourt, Brace & World, 1962, pp. 106-8.
DDC: J 398.2 C

(Africa) The moon, desiring "to encourage human beings", sends a message with grasshopper that, like her, people will die and come back to life. Hare intervenes, delivers the opposite message, and subsequently has his nose split as a punishment. The story is outwardly an explanatory tale about rabbits, yet it is significant for it depicts the moon as the conveyor (perhaps even the giver) of the gift of immortality. (See Bascom under References.)

** "Moon-Boy." In Belting, Natalia Maree. The Moon is... (See "Hare in" above for complete citation.), pps. 69-71.

(North American Indian - Tahltan) A short tale with much character, it relates the story of Sakesada, "He-Who-Sits-Down-on-the-Moon," who escaped to the moon to avoid a beating from his father. As he ages he bends over, and when he is bent double "the end of the earth will be very near."

** "Moon-God of the Mayas." In Campbell, Camilla. Star Mountain, and Other Legends of Mexico. New York, McGraw-Hill, 1968, pps. 17-20.
DDC: J 398.2 C

(Mexico) A light tale explaining the waxing and waning of the moon in a humorous way. School age children will especially enjoy this one! Don't just read this tale, though; Carter has collected a wonderful array of Mexican legends for our entertainment and enrichment.

"The Moon and the Thunders." In Mooney, James. Myths of the Cherokee. New York: Johnson Reprints, 1970, pps. 256-7.
LOC: E99 .C5 M763 1970

(North American Indian - Cherokee) In this reprint of a 1900 edition is found the tale which explains the moon's markings and cycles. The sun unknowingly takes her brother the moon as a lover and discovers it by secretly putting ashes on his face. In shame the moon keeps as far away from the sun as possible. The remainder of this tale contains various bits of moon and sky lore. (See "Why There are" below for a related tale.)

** "The Moon is a Crystal Ball." In Belting, Natalia Maree. The Moon is... (See "Hare in" above for complete citation.), pp. 16-20.

(India) An explanatory tale of the heavens, in which the moon is a "crystal ball filled with silver water" and the spots on the moon are the shadows of fishes and turtles. Eclipses are explained as an evil spirit trying to swallow the moon. The simplicity of the narrative makes this tale ideally suited for children.

"The Mopoke and the Moon." In Parker, Catherine Somerville (Field). Australian Legendary Tales. Edited by H. Drake-Brockman. Illus. by Elizabeth Durack. New York: Viking Press, 1966, pps. 56-7.
LOC: JUV GR365 .P2 1966

(Australia) A "numbskull" tale in which the moon punishes a person for his greed. Mooregoo, the mopoke ("a dull witted-person"), refuses to lend Bahloo (the moon) a rug to shield him from the cold. For this Bahloo causes the rains to flood the land, thus drowning the mopoke. In this tale the moon itself is portrayed as a vengeful god. This tale could be the Australian version of the universal flood myth.

** "Rabbit and the Moon-Man." In Wright, Hamilton. To the Moon! (See "Heng-O" above for complete citation.) pps. 14-6.

(North American Indian) A colorful tale filled with action and humor in which Rabbit traps the Man in the Moon, who had been stealing his food. Children will like the interplay between the boisterous Rabbit and the not so intimidating Man in the Moon.

"The Securing of Light." In Curry, Jane Louise. Down from the Lonely Mountain: California Indian Tales. Illus. by Enrico Arno. New York: Harcourt, Brace & World, 1965, pps. 22-37.
DDC: J 398.2 C

(North American Indian - California) A long tale, part of which describes how Coyote stole the sun and then carved out the moon and stars from it. This appealing narrative is full of good humor. Possibly adaptable for children.

"The Sun and the Moon." In Fansler, Dean S., ed. Filipino Popular Tales. 2nd ed. Hatboro, PA: Folklore Associates, 1965, p. 406.
LOC: GR325 .F3

(Philippines - Pampango) An explanatory tale in which dishonoring the father leads to strife and lessening of power. Apoloquai (the sun) and Mayari (the moon) are neglectful of their dying father (Bathala), who is God. Upon his death they quarrel, and Apoloquai puts Mayari's eye out, thus dimming her light.

"The Sun, the Moon, and the Stars." In Fansler, Dean S. Filipino Popular Tales. (See "The Sun" above for complete citation.) pps. 405-6.

(Philippines - Pangasinan) In this tale Bulan (the moon) is the mischievous brother of Agueo (the sun), and both travel together across the sky, equally brilliant. After Bulan fights with Agueo, their father, Ama (God), punishes Bulan by shattering his "fiery palace" (thus creating the stars) and ordering him to travel alone at night. This tale portrays the moon as inferior to the sun, and thus night as inferior to day.

"The Woman in the Moon." In Alpers, Antony. Legends of the South Seas. New York: Thomas Y. Crowell Company, 1970, p. 80.
LOC: JUV GR380 .A5

(Tahiti) An ironic tale in which Hina is killed and banished to the moon by Tongaroa (God) because she refuses to stop noisily beating tapa, a thing which she does for Him. It tells of the power and caprice of the gods.

"The Woman in the Moon." In Riordan, James. The Woman in the Moon and Other Tales of Forgotten Heroines. Illus. by Angela Barrett. New York: Dial Books for Young Readers, 1985, pps. 2-7.
DDC: J 398.2 R

(North American Indian - Chippewa) A beautiful tale, rich in detail, of loneliness and longing. Lone Bird, an Indian maiden, refuses to wed because she "has no love in (her) heart for men." In the end she finds happiness by taking the moon as her lover. Rich in symbolism, the tale could provide for much stimulating discussion. Young adult and up.

"Why There are Spots on the Moon." In Barkataki, S. N. Tribal Folk Tales of Assam. Gauhati, India: Publication Board, 1970, p. 149.
LOC: ASIA GR305.5 .A8 B3

(India) An explanatory tale reinforcing the incest taboo. When the moon makes advances on his sister the sun, she flings ashes at him, thus dimming and marking him.

"Why There is Only One Sun." In Knappert, Jan. Myths and Legends of Indonesia. Singapore: Heinemann Educational Books (Asia), 1977, pp. 152-4.

(Indonesia) A tale in which the moon is a trickster. To save the people of the earth from the punishing heat of nine suns, the moon pretends to eat her children (the stars) and thus persuades the sun to eat his eight children. The tale reveals a history of moon worship among the Indonesians.

TOMORROW'S FOLKLORE

(The items that follow represent contemporary images of the moon. All of them are recommended for children.)

Asch, Frank. Moon Bear. New York: Scribner, 1978.
DDC: E A

The first in Asch's wonderful series about the moon. A naive bear, guided by a sure and heartfelt love for the moon, grows concerned when the moon starts getting thinner and thinner. His ingenious solution to the problem makes for a charming story. Asch has created a heartwarming depiction of a child's magical view of the world.

Berger, Barbara. Grandfather Twilight. New York: Philomel Books, 1984.
DDC: E B

Breathtaking illustrations make this a must book for sharing with children and friends. Berger takes us on an enchanting walk with Grandfather Twilight as he brings the miracle of night and the gift of the moon to the world. This modern day explanatory tale portrays the moon as an object of contemplation, shrouded in mystery and peace.

Haseley, Dennis. The Pirate Who Tried to Capture the Moon. Illus. by Sue Truesdell. New York: Harper & Row, 1983.
DDC: J H

A touching story about a pirate who sets out to capture the moon, with unexpected results. A tale of human transformation and of beauty. A wonderful ending--I won't give it away. Read this one to the little boys and see what happens!

Hughes, Ted. Moon Whales and Other Moon Poems. New York: Viking Press, 1976.
DDC: 821H

An intriguing collection of poems about the many different plants and animals that live on the moon, like the mile-wide "snail of the moon" or the majestic whales that "plunge deep under the moon's plains." The work reveals the deep connection of the poet to the moon. This book could serve well as an introduction to poetry for children.

Moeri, Louise. How the Rabbit Stole the Moon. Illus. by Marc Brown. Boston: Houghton Mifflin, 1977.
DOC: J 398.2 M

An original story by the author yet with all the feel of a traditional folktale. It tells how rabbit succeeds, where elk, bear, and snake had failed, in getting the sun to share some of its light so that the world would not be dark at night. The story's cumulative

structure makes it easy to follow as it moves towards its surprising climax.

Ungerer, Tomi. Moon Man. New York: Harper & Row, 1967.
DDC: E U

Big bright illustrations highlight the story of the adventures of the man in the moon, who leaves his boring home to join in the fun on Earth. A silly tale with a serious moral, it deftly portrays the essential otherness of the moon (and all things mystical), as well as our difficulty in accepting or understanding it.

Moon Man is also an animated film (Weston Woods, color, 1981, 8 mins.) available from Hawaii State Library's Film Unit.

Willard, Nancy. The Nightgown of the Sullen Moon. Illus. by David McPhail. San Diego: Harcourt Brace Jovanovich, 1983.
DDC: E W

A beautifully illustrated tale explaining why the moon can't be seen on some nights. On the billionth birthnight of the full moon, she decides she will get what she's always wanted, a nightgown just like people wear. She leaves the sky, descends to Earth, and finds one, but in wearing it she casts the world into darkness. In the end the moon must choose between doing what she wants and fulfilling her duty to the millions of people on Earth. What will she choose?

PATHWAYS TO THE MOON

An old Hawaiian legend tells us of Hina, who trod a "moon rainbow" up to that bright shining globe and who lives there in peace to this very day. Do any of you care, or should I say dare, to follow Hina? If you do I suggest that you seek out a kahuna, or some other person in touch with the paths of the spirit world. But if, like most of us, you would be satisfied with just finding her in books, then you might do well to follow the path that I will set for you, though it is not the only one.

Our path starts at the Hawaii State Library in downtown Honolulu, and ends only where your imagination falters. All are welcome on this path: young and old, teachers and students, lovers of the moon and lovers of tales. All you must have is good deal of patience and the willingness to spend some time and energy in pursuit of our goal--for it is no easy task to catch the moon.

As you enter the library from the King Street side you will find: A reference librarian to your right (a kahuna of sorts), the circulation desk to your left (where, if you don't already have one, you can get a library card so that you can take your moon treasures home with you), and in front of you you will find the microfilm catalogs (which will mercifully be replaced soon by OPAC, the Online Public Access Catalog). Step boldly up to the catalogs, knowing that technology is only the enemy of those who refuse to let go of the past. If you have chosen a microcatalog that works you are already blessed with good fortune! Look under the following headings in the subject section:

Moon
Moon-Fiction
Moon-Folklore
Moon-Poetry
Moon in Literature
Moon (in Religion, Folklore, etc.)

Then trying looking under the title section for works that begin with the word "moon." Look for ones that grab your interest and see what you find! If you have any trouble with the catalogs go to the reference desk and ask the staff person for help. They're really not a bad lot, once you get to know them. Also, make sure you look in the juvenile section of the microcatalog. You'll be sorry if you don't.

Now, what you'll want to write down are the authors, titles, and call numbers for the works you've chosen to look at. With these in hand you will probably find more than enough to get you started on your moonhunt. If you want to be really thorough and uncover as many titles as you possibly can, you can consult some of the following general and reference sources:

Moon, Moon by Anne Kent Rush. 398.362 R
The Storyteller's Sourcebook by Margaret R. MacDonald. R 398 M
A Motif-Index of Traditional Polynesian Narratives by Bacil F. Kirtley. H 398 K and R H 398 K
Motif-Index of Folk-Literature by Stith Thompson. 398 T and R 398 T

If, on the other hand, you don't like structure and prefer to take a free-wheeling approach to things, then you may just wish to start by browsing in the following areas:

398 (which is the folklore section)
523.3 (which mostly contains scientific works on the moon--but you might find some good stuff anyway)

No matter which option you choose, you need to be aware of a number of different sections within the library:

Young Adult - (containing all the books having YA above the call number) located behind the catalogs.
Children's Room - containing all books having J or E above the call number, plus all books marked 398) located in the right rear on the first floor.
Hawaii & Pacific - (containing all books marked with H above the call number) located in the left rear on the first floor.
Film Unit - (which has its very own annotated catalog of films and videotapes) located at the top of the right hand staircase.

All other items are in the regular adult collection.

While you may find some items of interest in the other sections, the majority of the goodies lies waiting in the Children's Room (formally the Edna Allyn Room for Boys and Girls). If any adults are shy about going into the kiddie's room, feel free to scrunch down and try to look smaller. (I must tell you, if you wish to follow this path faithfully then you must not leave the Children's Room without looking at the murals on the walls!) The room is aesthetically pleasing but sometimes physically unbearable--be prepared to sweat. (I told you it wouldn't be easy.)

After you have found (or not found) all the citations you have written down, set them aside and start browsing through the 398's. This will prove slow going but will yield tremendous results. For the many collections you'll find, check the table of contents or the index (if there is one) and look for titles that refer to the moon. Confusingly, there are two runs of A-Z in the 398's, one for the large books on top and one for the smaller books below. Be sure to look at the collections by Natalia Belting--a true moonlover if there ever was one!

You will probably need to tear yourself away from the folklore section. I only managed to get as far as the 'F's and I had more books than I could carry home.

Whether you have diligently searched or diligently browsed, you will probably have found more than enough to satisfy your lunar appetite. The next step on your path is to go home (after checking the books out), enjoy the fruits of your labor, and come back with a friend to help you look for more!

By the way, did you find Hina? If not, don't worry--she's there, and she'll be there for a long time to come.

FOLKLORE OF THE SEA

by

Dita Lei Thomas

Introduction

The myths, legends, and folklore of many nations tell of creatures from the ocean's depths. The idea of half-human, half-fish beings, male and female, living far out at sea, has made its way into the folklore of as many cultures as there are seaports.

The sea has always held our interest because of its immensity; we live on a planet that is composed mostly of water. Living in Hawaii, we especially feel this since we are surrounded by the Pacific Ocean. Because of the ocean's width and depth, it holds mysteries that we as land bound creatures will never know. This mystery has naturally inspired imaginations, and stories of merfolk have emerged. These tales somehow satisfy a need in human nature to venture beyond one's boundaries and explore the trackless deep.

The sea in many ancient mythologies has been thought of as the beginning of life itself. This idea piques one's interest in the nature of man's beginnings. It is possible that the mythology and folklore has endured since 5,000 B.C. because of a strong primal attachment to the ocean.

One of the earliest recorded ancestors of the mermaid was a male sea god, Oannes, "the great fish of the ocean." He was worshipped by the Babylonians around 5,000 B.C. The Babylonians believed the sea was the origin of all life. Oannes was a positive, universal force described this way,

> "The whole body of the animal was like that of a fish and had under the fish's head another head and feet below, similar to those of a man." (1) p.8.

Atagatis, a Semitic moon and fertility goddess worshipped by the Philistines, Syrians, and Israelites, possibly represents the first female sea goddess. The Greek writer Lucian, in the second century A.D., describing her from a Phoenician drawing , says,

> "In the upper half she is woman, but from the waist to the lower extremities runs in the tail of a fish." (2) p.88.

Atagatis was associated with seductiveness, vanity, beauty, cruelty, and unattainable love. Many of the mermaids in folklore reflect these characteristics.

In classical mythology, the most famous of the sea gods was the Greek God, Poseidon, identified by the Romans as Neptune. He lived in an underwater palace but

was often found on Mt. Olympus. The siren-type mermaid originated in Greek mythology and influenced the mermaid character most profoundly. The siren is a symbol of fertility and entanglement. It is here that we first see the objects most associated with the legendary mermaid, the mirror and the comb. The mirror is a symbol of vanity and the changeable moon. The comb carries sexual connotations which would be readily apparent to the Greeks and Romans for their word for comb is "kteis" which also means female genitalia. The comb is also used to comb the mermaid's long hair, another symbol of fertility. The siren in Greek mythology lured seafarers to their destruction by a song described by Plato as, "the music of the spheres" which no man could ignore. By lashing himself to the ship's mast and stuffing his men's ears with beeswax, Odysseus was one man who avoided the mermaid's lure. (1)

The mythologies of many other civilizations had their own sea gods. To the Celts, Llyr was the most important sea diety. In Norse and Scandinavian sea lore, Aegir and his wife Ran, lived in a palace where the souls of drowned sailors were taken. In Java, Njai Loro Kidul is the goddess of the South Sea. She is still of such importance that a room with a bath is always reserved for her in one of Java's best hotels. Among the Eskimos, Sedna the great mother of all sea creatures, is still alive in that culture's folklore. In Japan, Kompira is the "Dragon King of the Sea," who answers prayers of seamen in distress. There is a shrine to Kompira and sailors wear charms from this shrine for good fortune. (3)

The persistence of the mythical sea dieties around the world has led to hundreds of folktales concerning merfolk. They are called by different names in different cultures and they also vary in character, as shown in the following short descriptions of the various merfolk from around the world.

From the Celtic regions, which include Ireland, Scotland, and Wales, come many stories of merfolk. In Scotland, there is a clan MacCodrum, who were believed to be seals in the daytime and men and women at night. It is forbidden by this clan to kill seals. The "selkie" stories tell of the belief that the seal is a changeling. The seal people are also called "roane" and their descendants are said to have webs between their fingers. (4)

The "merrow" are the Irish equivalent of mermaids. They appear before storms. Often merrows fall in love with mortal fishermen; their children are said to be covered with scales. The female merrows are very beautiful with

long flowing hair, gleaming white skin, and dark eyes. By contrast, male merrows are quite ugly with green teeth, green hair, lttle pig's eyes, and long red noses. (5)

In France, the folklore includes the Marie Morgane. These water fairies are commonly called "morgans." These merfolk have magic garments which allow them to breath underwater. They have been known to lure unfortunate souls who venture too near down to their gold and crystal palaces. (6)

In Germany, the water spirits are the "nixies." They also trap and drown sailors. From Germany comes the story of Lorelei, a maiden who threw herself into the Rhine in despair over a faithless lover. She became a siren who haunts a rock on the right bank. She combs her hair with a golden comb and she sings a wild song. It is said the men who see her or hear her crash on the rocks and are condemned to wander with her forever. (7)

Among the Finns, there was a belief that the water spirit is a musician whose music could be learned. The time for instruction was midsummer's night or before the eves of Lent and Easter. Shakespeare incorporates this folklore in his "A Midsummer's Night Dream." (7)

In Japan, there are stories of mermaids and swamp maidens. These creatures are benevolent, shy, and bring good fortune.

There is a story from China that tells of a man who captures a mermaid and marries her. She is, in all respects, human, except that her body is covered with a fine hair of many beautiful colors. When the fisherman dies, the mermaid is taken back to the spot where she was found and she disappears beneath the waves. The mermaid brought no misfortune to the fisherman, only happiness. (8)

In Hawaii, there are stories of underseas people. They are spirits of the ocean and rivers. There is an ehu mo'o woman who comes to the surface of a river and steals a handsome young man for her husband. They live in an underwater cave. Malo, Fornander, and Beckwith tell stories of underseas men and women who assume the form of people on land. Ki'i (images) are used to lure these folk to land. (9)

Throughout the world, wherever there is water, there are stories of merfolk. The folklore still lives on. In the United States, a recent film, "Splash," tells of a

mermaid-mortal romance that ends with the mermaid's lover joining her beneath the sea.

The stories of merfolk have ancient beginnings and the folklore is widespread. These stories have captured the imaginations of children everywhere, and, I suspect, will continue to do so. Children love to hear stories that can take them beyond the everyday. The merfolk stories are enchanting for any child and in Hawaii, where the ocean is familiar, these stories of merfolk from other shores can fascinate, stretch imaginations, and bridge cultural boundaries!

References

(1) Phillpotts, Beatice. Mermaids. New York: Ballantine Books, 1980.

(2) Fleming, Carol B. "Maidens of the Sea Can Be Alluring, But Sailor Beware." Smithsonian, June 1983, p. 86.

(3) Brown, Raymond Lamont. Legends, Customs, and Superstitions of the Sea. London: Patrick Stephens, 1972.

(4) Briggs, Katherine. An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures. New york: Pantheon Books, 1976.

(5) Briggs, Katherine. The Vanishing People: Fairy Lore and Legends. New York: Pantheon Books, 1978.

(6) Beck, Horace. Folklore and the Sea. Middletown, Connecticut: Wesleyan University Press, 1973.

(7) Robinson, Herbert Spencer and Wilson, Knox. Myths and Legends of All Nations. London: Edward Ward, 1962.

(8) Dennys, N.B. The Folklore of China and its Affinities with that of Aryan and Semitic Races. London: Tribner, 1876.

(9) Beckwith, Martha. Hawaiian Mythology. Honolulu: University of Hawaii Press, 1970.

Stories To Share

Single Titles

Andersen, Hans Christian. The Little Mermaid. Translated by Eva Gallienne. New York: Harper & Row, 1971.

A classic literary tale telling of a young mermaid's search for a soul. She falls in love with a prince and sets out to marry him when she learns a mermaid can only possess a soul if she marries a mortal. Failing to capture the Prince's heart and win him as her husband, she nevertheless gains immortality due to her kind and loving nature. Recommended for reading aloud. Quite lengthy for very young audiences.

Lee, Jeanne M. Legend of the Li River. New York: Holt, Rinehart and Winston, 1983.

An ancient Chinese tale retold and illustrated by Jēanne Lee. A sea princess seeks help from the Goddess of Mercy to help lessen the burden of the stone carriers that are building the Great Wall of China. An explanatory tale told in china to explain the large rocks located a-long the banks of the Li River. A beautifully told and illustrated story! Recommended for reading so that pictures may be shared also. Great for lower elementary children.

Yolen, Jane. Greyling: A Picture Story from the Islands of Shetland. Cleveland: Collins World, 1968.

A beautiful piece of literature taken from the folklore of Scotland. It is a selkie (man-seal) story of an old couple who find a seal washed up on the shore. The seal changes into a child and grows up as their son. One day because of his love for his human father, the selkie must return to the sea. A beautiful story suitable for reading or for the telling. All ages will love this one.

Stories From Collections

Baker, Augusta. The Talking Tree and Other Stories. Philadelphia: Lippincott, 1955.

"The Seal Catcher and the Merman" is a represent-ative selkie story from Scotland. After a seal visits the subterranean abode of a selkie, he is convinced that he must never again kill a seal. Chosen for its storytelling potential, this is a favorite among children, as are all the stories in this collection, according to Baker. Suitable for all emenentary grades.

Beckwith, Martha. Hawaiian Mythology. Honolulu: University of Hawaii Press, 1970.

Beckwith brings together some of the best loved stories from ancient Hawaii. Malo and Fornander versions of "The Woman of Lalohana" tell of underseas spirits and their invovement in a tidal wave. Important pre- Cook historical significance. One may also find a romance between a water diety and a young man in the Malo and Dickey version of "The Romance of Kaililauokekoa." These stories must be adapted for storytelling but are well worth the trouble; high adventure and mystique.

De La Mare, Walter John. Animal Stories. New York: Scribner, 1940.

A collection of tales and rhymes chosen, and at times, retold by De La Mare. Two stories, "The Seal Man" and "The Lord Fish," deal with merfolk. The poem "The Fatal Mermaid" is also included. "The Seal Man" is a Celtic tale of a young selkie who falls in love with an Earth girl. "The Lord Fish" tells of the adventures of a fisherman who meets with merfolk. Both stories are suitable for storytelling althcugh the latter may require adaptation due to its length. Interesting collection.

Green, Laura S. Folk-Tales from Hawaii. Honolulu: Hawaiian Board Book Rooms, 1928.

"Kamanu and the Mo'o" is included in this collection. A Hawaiian folktale that hints of European influence. Kamanu is forcibly taken by the ehu mo'o woman to her river-bottom cave. In exchange for his love, she promises to feed his family well by supplying fish and shrimp. The ehu mo'o woman is the closest found equivalent to the mermaid in Hawaii. Recommended for storytelling with some adaptation. Wonderful for young children.

Grimm, Jakob Ludwig Karl. Grimm's Tales for Young and Old: The Complete Stories. Translated by Ralph Manheim. New York: Doubleday, 1977.

"The Nixie of the Pond," a story of the German water spirit, is just one of many exciting tales in this collection. The nixie in this tale tricks a man into giving up his son. An exciting tale full of adventure and with a happy ending. A classic nixie tale suitable for reading and for storytelling.

Harris, Rosemary. Sea Magic and Other Stories of Enchantment. New York: MacMillan, 1974.

This collection of tales from around the world includes "Sea Magic," a tale from the British Isles. An enchanting tale that includes a varied cast of characters; mermaids, Sea Kings, talking salmon and otters, all from the lost city of Atlantis. High adventure and good imagery. This tale may be told or read to upper elementary classes.

Haviland, Virginia. North American Legends. New York: Philomel Books, 1979.

A collection of North American legends including Indian and Eskimo tales. "Sedna the Sea Goddess," retold by Helen Caswell, is a famous Eskimo creation myth. Sedna, the mother of all sea animals, is a great culture heroine of the Eskimo. The tale offers excitement as well as a peek into the life of an Eskimo. Suitable for older children as it contains some violence. Great as a story to supplement a unit in Alaskan or Eskimo study.

Jacobs, Joseph. Celtic Folk and Fairy Tales. New York: G.P. Putnam's Sons, 1902.

"The Sea Maiden," a favorite story among the Celts, is included in this collection of authentic folktales. Gaelic words are scattered within the text to retain some local color. A true mermaid story portraying the mermaid as a malevolent creature who lures an earthly man to her home. A long, interesting adventure story that even includes a giant! Recommended for reading or perhaps shortened for the telling to upper elementary classes.

Lang, Andrew. The Brown Fairy Book. New York: Dover, 1965.

A Lapplandish fairy tale about a mermaid who demands a king's first-born son. The tale unwinds as the boy seeks his fortune and flees from the mermaid. Similar to Jacob's "Sea Maiden" tale but includes the boy's subsequent transformations into a bear, a lion, and a bee. Exciting, but may need editing due to its length if it is to be used in a storyhour. Recommended for reading to an upper elementary class.

Lang, Andrew. The Green Fairy Book.New York: Dover, 1965.

Lang has collected tales from France, Germany, Russia, Scotland, England, Italy, and China. "The Golden Mermaid," a Grimm's fairy tale, is one in the collection.

An adventure story of a young prince who is helped by a magic wolf and wins the golden mermaid as his bride. Children will love this one! Though quite lengthy, may be adapted for storytelling.

Leodhas, Sorche Nic. Thistle and Thyme; Tales and Legends from Scotland. New York: Holt, Rinehart, & Winston, 1962.

Two tales from this collection of Scottish tales concern underwater beings; "The Bride Who Out Talked the Water Kelpie" and "The Fisherlad and the Mermaid's Ring". Both tales were told at wedding celebrations and are meant to teach lessons concerning the relationship between men and women. These stories are well written and are suitable for the reading or the telling to upper elementary classes. Must be adapted for storytelling as they are lengthy.

Literature Committee of the Association for Childhood Education. Told Under the Magic Umbrella. New York: MacMillan, 1939.

"The Lost Merbaby," one tale in this collection, tells of four mermaids who lose their baby while off swimming. A fisherman and his wife who long for a child, are delighted when they find the merbaby among the tidepools. It is a fanciful tale full of imagery. Having many talking sea creatures, young children will love this one when adapted for storytelling.

Maas, Selve, and Hoffman, Peggy. The Sea Wedding and Other Stories from Estonia. Minneapolis, Minnesota: Dillon Press, 1978.

Estonia, located along the eastern shore of the Baltic Sea, is rich with folktales. "The Sea Wedding," one in a collection of twelve tales retold by Selve Maas, a native Estonian, captures the beliefs Estonian fishermen held about the Queen of the Sea. A magic scarf given to a young fisherman is a motif still alive in the folklore of this region. These stories are beautifully written and lend themselves to storytelling.

Pratt, Davis, and Kula, Elsa. Magic Animals of Japan. Berkeley, California: Parnassus Press, 1967.

The first selection in this collection is "The Spell of the Mermaid." It is a folktale from Japan collected by Elsa Kula who is also the artist whose Japanese-style woodblock printings fill this book. The story teaches a lesson in the nature of life and death. An interesting tale for all ages.

Uchida, Yoshioko. The Sea of Gold and Other Tales from Japan. New York: Charles Scribner's Sons, 1965.

"The Magic Purse of the Swamp Maiden" is one in this collection of twelve folktales from Japan retold by Uchida for children of our time. The swamp maiden brings good luck and riches to a farmer who demonstrates kindness and bravery. An interesting, involved tale suitable for storytelling with some adaptation.

An Excursion Under the Sea

Storyhour Suggestions

Lower Elementary Classes

"The Lost Merbaby" in Told Under the Magic Umbrella

(This is a good one to learn and tell - especially interesting if told at a time when the children are studying sea creatures but not necessarily; good anytime)

Legend of the Li River by Jeanne Lee

"The Spell of the Mermaid" in Magic Animals of Japan by Pratt and Kula

(These two would go nicely together)

The Greyling by Jane Yolen

"The Seal Catcher and the Merman" in The Talking Tree by Augusta Baker

(Read the first and tell the second)

Upper Elementary Classes

Sam

When Sam goes back in memory
   It is to where the sea
Breaks on the shingle, emerald-green
   In white foam, endlessly:
He says-with small brown eye on mine-
   'I used to keep awake,
And lean from my window in the moon,
   Watching those billows break.
And half a million tiny hands,
   And eyes, like sparks of frost,
Would dance and come tumbling into the moon,
     On every breaker tossed.
And all across from star to star,

(cont.)

I've seen the watery sea,
With not a single ship in sight,
   Just ocean there and me;
And heard my father snore...And once,
   As sure as I'm alive,
Out of those wallowing, moon flecked waves
   I saw a mermaid dive;
Head and shoulders above the wave,
   Plain as I now see you,
Combing her hair, now back, now front,
   Her two eyes peeping through;
Calling me, "Sam!" -quietlike- "Sam!" ...
   But me...I never went,
Making believe I kind of thought
   "Twas someone else she meant...
Wonderful lovely there she sat,
   Singing the night away,
All in the solitudinous sea
   Of that there lonely bay.
'Praps,' and he'd smooth his hairless mouth,
   'P'raps, if it 'twere now , my son,
P'raps, if I heard a voice say, "Sam!"...
   Morning would find me gone.'

Walter de la Mare

(After reading the poem, share one of the following tales)

The Little Mermaid by Hans Christian Andersen

"The Golden Mermaid" in The Green Fairy Book edited by Andrew Lang

"The Sea Maiden" in Celtic Folk and Fairy Tales, by Joseph Jacobs

---

"Sedna the Sea Goddess" in North American Legends by Virginia Haviland

"The Woman of Lalohana" in Hawaiian Mythology by Martha Beckwith

(These two would go nicely together)

(Attention: these suggestions are just that - you know what is best for your children or students! There's much more to choose from; follow the pathfinder and find more!)

Parents,Teachers,Librarians,Storytellers!

A Pathfinder Guide to Merfolk in the Folklore and Literature of the World as found in the Kaneohe Regional Library

Come and dive into the world of the mermaid and her relatives. There are undersea folk from many different parts of the world. Children from your elementary classrooms and at home will be enchanted with stories of merfolk. This oceanside community we call Hawaii has the potential to pique the interest in merfolk as well as stretch the imaginations of our young people.

Kaneohe Regional Library has five microfilm catalog units. These are the only catalogs available for public use. One is located in the Juvenile Collection.

1. Go first to the Sears List of Subject Headings, located on a stand next to the main microfilm catalogs. Look under mermaids and you will find the call number 398.2. Remember this number! It is a magic key found again and again in various collections leading you to merfolk information and folklore.

2. Now look under mermaids in the microfilm catalog. You will find some books listed here that unfortunately are not available at Kaneohe Regional Library but may be found within the State Library system. Make a note of the titles,authors, and call numbers for further reference. (Remember, merfolk don't show themselves easily. Perhaps we should learn more about them.)

3. For some background information, look under Fairy Tale-History and Criticism-Indexes. There you will find the call numbers RJ 016.398 and R 398.2. These lead you to the reference section where you will discover encyclopedias, dictionaries, indexes, and bibliographies that will familiarize you with the merfolk character and also give you some story titles.

4. Also look in the adult stacks under 398.2. For more background information on the folklore of the merfolk I recommend Katherine Brigg's, The Vanishing People, pps. 68-74. 398.2 B.

5. Now for the stories! Go to the Juvenile Subject Headings in the microfilm catalog units. Look under mermaids and you will discover again the call number J 398.2. At the Juvenile stacks, you will find many collections of folklore under this number. The exciting search within these collections begins. With only a little effort, you will discover many stories of undersea folk. Don't hesitate , dive in, the water's fine!

LEGENDS OF THE ISLANDS OF MAUI

by

Malle Davis

INTRODUCTION

The peopling of Hawai'i probably took place some centuries after the Christian era and perhaps first by way of Micronesia. Later migrations certainly took off from Tahiti, as is distinctly recorded in old chants and legends and further proved by linguistic similarities and corresponding forms of culture between the two areas. Although finally cut off from contact with the parent group for many centuries, Hawai'i retained a considerable body of common tradition and still kept the memory of the ancestral bonds with "Kahiki." The plot of many Hawaiian romances and hero tales involves a claim to relationship with a chief in Tahiti through whom the child of the humbler parent lays claim to divine lineage.

After the hardships and struggles of early colonization, long voyages ceased, the social order stabilized, chiefs settled down to a life of leisure, and aristocratic arts and amusements flourished. Story-telling provided entertainment for long evenings even in the humblest families. In the courts of chiefs it was a popular amusement on the occasion of a journey or a visit. Local legends and genealogies were carefully preserved. Traditional romances and hero tales were spun out long into the night by means of song and dialogue. One detail followed another according to a fixed pattern, or an episode was introduced from another legend to prolong the tale. A contemporary incident might be skillfully narrated in terms of some legendary episode. An old tale would be localized or moved forward into the cycle told of a contemporary chief. A story of gods could be made into one of human exploit. Once composed, a tale retained its general form, even much of its detail. Since the habit of memorizing did not easily die out, a comparatively large body of such traditional stories have been preserved, mostly from oral recitation.

The background of old Hawaiian culture may be revealed through the pictures presented in these recitals. It is that of a people divided into strict classes as chiefs, priests, commoners and slaves, holding prerogatives according to inherited rank down to their minutest subdivisions and of land similarly divided. Occasionally, this orderly system of inherited descent was broken by the usurpation of a popular leader, inferior in blood. Many of the legends turn upon such a conflict with the old order, in which an adventurer of a younger branch leads a popular revolt.

The Hawaiians worshiped nature gods and these gods entered to some extent into all the affairs of daily life, played a dominant part in legendary history, and furnished a

rich imaginative background for the development of fictional narrative. When a child of a god was born into a family as a human being, he was described as a kapua. In stories he may be recognized by a transformation body in the form of an animal, plant or other natural object. As a human being, he or she is supernaturally strong and beautiful or ugly and terrible.

Hawaiians use the term "kaao" for a fictional story or one in which fancy plays an important part. A "mo'olelo" is a narrative about a historical figure, one which is supposed to follow historical events. Stories of the gods are also mo'olelo. They were distinguished from secular narrative by the manner of telling: sacred stories were told only by day and the listeners would not move in front of the speaker since to do so would be disrespectful of the gods. Folktale in the form of anecdote, local legend or family story is also classed under mo'olelo. This is the most popular form of story-telling surviving today.

The old pride of rank did not easily lose its hold upon the imagination. About the places where the old gods walked, where forefathers and foremothers dwelt, there still lingers their active influence for good or evil. They are called wahi pana - storied places. (1)

The recent rise of ethnic studies and a deep concern among Hawaiians and those of "Hawaiian heart" to examine their cultural roots has aroused a demand for accounts of Hawaiian heroes and noble ancestors. Legends connected with particular locations are interesting to residents of the area, but sometimes the stories can have more than symbolic significance. For example, in the past decade, legends have even been used to justify the halting of a federal highway through the Ko'olau Range on O'ahu. The Secretary of the Interior, in a judgement based partly on notes about the legends of Moanalua Valley, declared that the historic value of this proposed route precludes its use as a freeway. The power of legends should not be discounted even today. (2)

Recently, the Maui News reported that Maui mayor, Hannibal Tavares, wrote a letter to President Reagan asking him to cease the military's use of Kaho'olawe for target practice. The mayor, who wants the island returned to civilian use, said Kaho'olawe was Hawai'i's "Plymouth Rock" and served as the directional landmark linking Hawai'i to the islands from which the first Polynesian settlers came. (3)

Legends of the Islands of Maui

Every area of the Hawaiian group has its share of entertaining legends. The following annotated bibliography will focus on those associated with the island of Maui and her sister islands, Moloka'i, Lana'i, and Kaho'olawe, which once composed one land mass and now are together in the County of Maui.

As an introduction to the island and its lore, it is helpful to study a map of Maui and realize that it resembles the head, neck and shoulders of a man. That is how Pele formed the brave land named for the demi-god, Maui, whom she loved dearly. His head is West Maui, with Lahaina, land of prophecies, as his mouth and 'E'eke crater as his ear. Kahakuloa, the Everlasting Master, is atop his head. Ka Ma'alaea is his throat and Kahului is the nape of his neck. his broad shoulders are all of East Maui, with Haleakala crater as his heart.

Lana'i is his Buoyant Torch which appears always to be floating above the sea. Moloka'i is his encircling right arm; and Kaho'olawe (formerly known as Kanaloa) is his protective left arm. Little Molokini islet is his navel in the channel called Alalakeiki, the Weeping Child sea.

It is said that Hawai'i-loa, the great navigator and pioneer settler, visited all eight islands and named the south end of Kaho'olawe and the channel between there and Lana'i as Ke-ala-i-Kahiki, the Road to, or from the Horizon. Anyone speaking of the horizon and the lands beyond it usually refers to it a Kahiki-ku or the horizon as far as the eye can see. (4)

Now, with this brief introduction to Hawaiian legends and the storied places of Maui, I hope that the story-teller is better prepared to share some of these stories with an eager audience.

REFERENCES

1. Beckwith, Martha. Hawaiian Mythology. Honolulu: The University Press of Hawai'i, 1970.

2. Leib, Amos P., and Day, A. Grove. Hawaiian Legends in English: An Annotated Bibliography. 2nd ed. Honolulu: University Press of Hawai'i, 1979.

3. "Mayor Writes Reagan on Sugar, Isle." Maui News, 13 March 1987, sec. A, p. 8.

4. Ashdown, Inez. Ke Alaloa O Maui - The Broad Highway of Maui. Wailuku: Ace Printing, 1971.

A PATHFINDER TO HAWAIIAN LEGENDS

The following path was successful in locating legends in Hamilton Library and would also be helpful in public libraries:

I. Subject Headings and L.C. Call Numbers

GR 385	FOLKLORE - HAWAII
Z5984	LEGENDS - HAWAII - BIBLIOGRAPHY
PZ8.1	LEGENDS - HAWAII - JUVENILE LITERATURE
DU620	LEGENDS - HAWAII
	LEGENDS - HAWAII - (ISLAND)
	LEGENDS, HAWAIIAN

II. Indexes

Hawaiian Legends Index - search under island or place name

Index to Periodicals of Hawai'i - see "Legends"

III. Bibliographies

Kittelson, David. The Hawaiians: An Annotated Bibliography. Refer to "legends" in index.

Leib, Amos P., and Day, A. Grove. Hawaiian Legends in English. Author access only.

STORIES TO SHARE - AN ANNOTATED BIBLIOGRAPHY

Legends in Collections

Alpers, Anthony. Legends of the South Seas: The World of the Polynesians Seen Through Their Myths and Legends, Poetry and Art. New York: Thomas Y. Crowell, 1970.

A representative selection from the oral literature of the whole of Polynesia depicted in the rich setting of its original environment. Alpers, a New Zealander, blends text and illustrations to cover the range of Polynesian mythology, culture and art. The retellings, interesting for all ages, preserve "all the racy vitality and superb artistry of the original" stories. In "Ahu Ula: the First Feather Cloak," Eleio is a swift runner serving a high chief of Maui. He is also a kahuna who returns a girl's spirit to her body and is rewarded with a sacred feather cloak that saves his life.

Knudsen, Eric A. Teller of Hawaiian Tales. Honolulu: CocaCola Bottling of Honolulu, 1945.

Knudsen was born and raised on Kaua'i where he gathered tales from his hunting and camping companions and became a master story-teller who entertained servicemen during the war, hundreds of children in school and thousands of radio listeners. Includes several Maui area tales: The Poison Goddess of Moloka'i, Maui Fishes Up an Island, A Night on Moloka'i, The Hermit of Kaunakakai, The Legend of the Rolling Head and How Maui Snared the Sun.

Lyons, Barbara. Maui Mischievous Hero. Hilo, Hawai'i: Petroglyph Press, 1969.

These seven stories of the mischief-making Polynesian god, Maui, are versions told on the island of Maui. Stories relate how Maui found his home after being thrown into the ocean as a baby when considered dead and later lifted the sky over Haleakala, roped the sun and made it promise to go slower in the summers, raised a new island out of the sea with a magic fish hook, discovered the secret of fire, and battled a giant eel. Suitable and interesting for any age.

_____. Fire and Water and Other Hawaiian Legends. Rutland, Vermont: Charles E. Tuttle, 1973.

The setting for this delightful collection of stories is the Island of Maui - "a place as rich in legends and myths as any in the world." The stories have been retold in a style that will appeal to young and older readers and listeners. The writer has conveyed the conflicts, emotions and personalities of the characters whose stories have been told for generations. The audience will meet princesses, shark-men, dragons, owl-gods and ordinary boys and girls in amazing adventures. They will also learn how many places got their names.

Ne, Harriet. Legends of Moloka'i. Honolulu: Topgallant Publishing, 1981.

This collection of seventeen legends and a map is a sharing of local folklore written by Auntie Harriet Ne at a reading level suitable for children of all ages, including grown-up children. Her aim is to supply the people of Moloka'i with more information about name-places so that they will understand, appreciate and take pride in their island. Begins with the legend of Kaohele, the hero of Moloka'i. Includes legends of Ilio Point, Kaunakakai, Kalaupapa and other places.

Pukui, Mary Kawena, and Curtis, Caroline. The Water of Kane and Other Legends of the Hawaiian Islands. Honolulu: Kamehameha Schools Press, 1951.

The collector and reteller of these stories "feels sure that through reading these stories children, and adults as well, will grow a bit in understanding and appreciation of the civilization that was here before our islands were 'discovered.'" Includes a section of legends of Moloka'i, Lana'i and Maui. "The Battle of the Owls" explains the name Wailuku, water of killing; "The Mischievous Boy of Maui" describes how a boy got rid of the ghosts of Lana'i.

Thompson, Vivian L. Hawaiian Legends of Tricksters and Riddlers. New York: Holiday Housse, 1969.

Tricksters and riddlers are found among the oldest and least known of Hawai'i's legends - from earliest times when man became a trickster to survive and from later times when he became a riddler to win a place for himself. When Hawaiians lived under a kapu system in which many things and actions were forbidden, they took a delight in telling of individuals who dared to rebel. This collection, retold for children, includes "The Weary Spirits of Lana'i," a version of the legend of the naughty Maui boy who was banished to Lana'i where he tricked evil spirits into farming for him.

_____. Hawaiian Myths of Earth, Sea, and Sky. New York: Holiday House, 1966.

Twelve stories about natural phenomena: how the gods created the earth and its life, what made the Milky Way, why the days are longer in the summer. Includes several exploits of the demi-god Maui on the island Maui - how he snared the sun and how he saved his mother from the monster mo'o.

_____. Hawaiian Tales of Heroes and Champions. Honolulu: University of Hawai'i Press, 1971.

"The Empty Sea" tells of Kuula, the head fisherman of the Shark Chief of Hana. He battles with a chief from Moloka'i in the form of a great eel feeding on fish in Kuula's fishpond. Then, a vengeful trickster causes the chief of Hana to sentence Kuula to death, which he escapes with another trick.

Westervelt, William D. Hawaiian Legends of Ghosts and Ghost-Gods. Rutland, Vermont: Charles E. Tuttle, 1963.

Westervelt, a historian and student of Hawaiian folklore, collected and translated from the Hawaiian this entertaining series of tales about ghosts and ghost-gods. The legends are rich with imagery and reveal interesting cultural beliefs and practices. "A Visit to the King of Ghosts" is from the place from which the ghosts leave the island of Maui for their home in the spirit world. This story tells of one ghost who visited that world and returned to earthly life to tell about it. Also includes "Kauhuhu, the Shark-god of Moloka'i."

Legends in Other Sources: A Book of Sites, Scholarly Work, Novel and Periodical

Ashdown, Inez. Ke Alaloa O Maui, The Broad Highway of Maui. Wailuku: Ace Printing, 1971.

The author explains the significance of many sites along the Broad Highway of Maui which was built before 1527. She takes the reader/listener on a tour of the wahi pana, the storied places including fishing shrines, farm lands, heiaus and petroglyphs. Her interesting revelations are not in story form, but they pique the audience's interest in the historical significance of these places in preparation for storytelling.

Beckwith, Martha. Hawaiian Mythology. Honolulu: The University Press of Hawai'i, 1970.

A guide to the native mythology of Hawai'i in which mythology refers to the whole range of storytelling. This scholarly work "charts a pathway through the hundreds of books and articles" and manuscripts that record the orally transmitted myths, legends, traditions, folktales and romances of the Hawaiian people. Many legends are analyzed with various localized versions. Needs adaptation for interesting storytelling.

Blanding, Don. Hula Moons. New York: Dodd, Mead, 1966.

Several chapters of this novel describe the author's visit to Maui during which he is told the legend of the Wainapanapa Cave and Princess Popoalaia (p. 122), which explains why the water there turns red, the Legend of the Limu Make (p. 128) about a shark spirit who made some moss poisonous and another story explaining why Hana has no fish (p.133). Each is a well-told, violent tale. This author of sixteen books is remembered as "Hawai'i's uncrowned poet laureate" and "the father of Lei Day." The main theme of his works starting in the 1920's is the beauty of Hawai'i, which he describes in vivid pictures that appeal to all of the senses.

Omsted, Emma KaleleoKalani. "Wainapanapa - A Legend of Hawai'i," Paradise of the Pacific, March 1937, pp. 16, 30-31; April 1937, pp. 12, 30.

"A legend whose motive is love, innocence and play mingled with jealousy and fear." Concerns the beautiful young Princess Popoalaia and her jealous older husband, Kakae, who had her killed in the Wainapanapa cave where she hid from him. Explains why the water in the caves sometimes turns red. A well-written version; includes suspense and action.

A STORYHOUR SAMPLER

Theme: Legendary historical events and characters associated with various places of the islands of Maui told to entertain the audience while interesting them in the value and history of their land and the Hawaiian culture.

Audience: Elementary grades, perhaps in Maui, Moloka'i or Lana'i

Opening: Prepare audience by arousing their curiosity in places, place names and their history. For example: "Do you know what your name means? Do you ever wonder why you were given your name? Do you wonder why your (island, town, neighborhood, nearby river or mountains) was given its name?" Or: "Do you ever think that nothing very exciting ever happens around here?"

Example using ghost stories:

"Did you know that there were once more ghosts on Lana'i than pineapples? This is how a boy from Maui (about your age, who looked a little like you) got rid of them..."

Tell: "The Mischievous Boy of Maui" from Pukui's The Water of Kane

Or "The Weary Spirits of Lana'i" from Thompson's Hawaiian Legends of Tricksters and Riddlers (less violent version of same story as Pukui's)

"Have you ever seen a ghost in the Lahaina area? Have you ever heard about spirits that wandered away from their bodies and then returned?"

Tell: "Ahu Ula: the First Feather Cloak" from Alpers' Legends of the South Seas

"A Visit to the King of Ghosts" from Westervelt's Hawaiian Legends of Ghosts and Ghost-Gods.

ORAL LITERATURE OF TONGA

by

Carol Golembeski

THE ORAL LITERATURE OF TONGA

The Kingdom of Tonga, like all Polynesian areas, possesses a collection of oral literature. But Tongan oral literature is unique; it is historically interesting, but also relevant to modern Tonga as well. Tongan culture has been able to adapt to Western influence, retaining its monarch and much of its tradition while developing means to accomodate European ideas and materials. The ceremonials of funerals, weddings and royal occasions involve oral performances and traditions reflected in ancient myths and legends. (1) Tongan modern poetry/dance forms, such as the lakalaka, illustrate a current oral literature which alludes to old myths and heroes. (2) In everyday settings, stories are still told of Hina and Sinilau. An informal evening of drinking kava (a mildly narcotic traditional beverage) involves, to some degree, the same traditions of seating and serving as practiced on royal occasions.

Much of Tongan oral literature could prove useful for storytellers in libraries and schools, on both elementary and secondary levels. Stories of animals, heroes and love would suit well for simple entertainment. The more complicated myths call for a more sophisticated approach using cultural and historical background; this usage might fit social science courses touching on anthropology or political systems. Indeed, Tongan oral literature contains both instructional subject matter and plain fun.

But why should special effort be made to include Tongan literature in the children's library storyhour or in school classrooms? There are at least four reasons. First, Tongans are becoming a visible part of the Hawaiian community. Many people here in our state have little or no knowledge of Tongan culture. Their presence in our communities dictates a need to communicate respect for their individuality while showing a willingness to accept them. Schools and libraries are responsible to help their students - including Tongans - develop positive self-identity. Telling Tongan stories is one way to do this. Further, through interesting, entertaining stories a positive attitude toward Tonga and Tongans can be fostered among other children and students. This will in turn contribute to better relations among individuals and groups.

The other reasons for including Tongan stories might be judged valid even if no Tongans lived in Hawaii. Using Tongan culture in comparison and contrast to Hawaiian culture could prove effective to help local students understand local history and modern Hawaiian concerns. Tonga retains many aspects of Polynesian culture that are no longer seen in Hawaii and the legends relate to many of the customs still followed. For example, tributes and rituals for the present King reflect ancient traditions even though the political system has adapted to Western ideas.(3) By exposure to both the literature and the social customs of Tonga, students might get a better feel

for the Hawaii of the past and the place of Hawaiian culture today.

A third reason is based in the general validity of oral literature and mythology for exposing children and students to ideas and concepts which lead them to better understand themselves, other individuals and the society in which they live. This is the general goal of teaching literature of any kind. To illustrate the point, I would like to quote the Tongan poet Ulamoleka.

> If I give a mat it will rot,
> If I give cloth it will be torn,
> The poem is but bad, yet take it,
> That it be to thee boat and house,
> For thou art skilled in its taking,
> And ever have I joyed
> When the ignorant of heart have conned a poem
> In companionship with the wise. (4) p.82

In his hope that his poem will be like a "boat and house," Ulamoleka implies that poetry, unlike material possessions which disintegrate, can be a meaningful and enduring part of us, expressing the everyday ideas and understandings we live with and with which we travel through life. Any good literature fulfills this function, but mythology is particularly well suited because it deals with universal concepts - origin, power, jealousy, war- to name only a few themes.

Our schools are very involved with providing the ideas and understandings needed for living; mythology along with other literature is unquestionably established as part of the language arts curriculum. Other subject areas- history, sociology, psychology, Pacific studies and Hawaiian studies- can and do make good use of literature and myths to teach concepts. All branches of Western thought are studied through the classics; they show the basic stuff of the human condition.

But there are other oral literatures and mythologies besides the classics. Katharine Luomala points out that Polynesian mythology "ranks in quality of literary expression and philosophy with the literatures of ancient Greece and India." (5) p.2 Indeed, teachers and librarians have been putting Hawaiian myths and legends to great advantage in their storytelling and teaching for some time. It is but a short step to begin using oral literature from other Polynesian areas. Tonga is my particular focus, but quality myths or legends from many Polynesian areas can be used to present the full scope of the developed system of thought represented by Polynesian mythology. The basic stuff of the human condition is there and can be used to the advantage of students and young library patrons.

The fourth reason is short and quick. Tongan stories are often fun and interesting. Of course, the long poems

containing numerous place-names fall outside this generalization as do the tales of some minor hero and his mother and his father and his grandmother, etc. These tales are for local consumption in Tonga where listeners know the places and the people claiming heroic ancestry.

If you, the storyteller, have been convinced that Tongan stories might prove effective in your situation, read on. The general works on Pacific mythology such as those by Dixon (6) and Poignant (7), will provide useful background informantion. For example, Tonga, along with Samoa, is thought to have been settled by about 1000 BC from eastern areas of Indonesia and Asia (Austronesians). Later migrations at about 200 BC eventually populated the Marquesas and Society Islands in the east. Hawaii was settled from the Societies at about 100 AD and much later, migration to New Zealand occured at about 1000 AD. This supposed pattern helps one understand the variations in Polynesian literature. The eastern and northern areas developed more elaborate origin myths involving the evolution of the world from a chaos. (7) p.13 Tonga and Samoa, on the other hand, retained simpler versions of the origin myth involving preexistent gods whose names (e.g.Tangaroa) appear in other types of Polynesian myth. Separate but overlapping developments are seen in western Polynesia when compared to eastern and northern areas. The complicated complex of stories about Maui is another example of separate developments within an identifiable tradition. The Polynesian tendency to localize stories has led to multiple variations, mixing motifs, characters, names and settings; this can be seen even within one island group. Katharine Luomala's book Voices on the Wind explains this and many other aspects of Polynesian literature. She uses anthropological findings, historical accounts, folklore analysis and literary considerations with a variety of mythology and poetry texts to make Polynesian literature an understandable whole. (6) From this whole, Tongan literature can more easily be understood.

Many of the Tongan myths and legends of interest today relate to the first king of Tonga, the Tu'i Tonga, and subsequent rulers down to the present monarch. So some knowledge of the Tongan social system and government is useful in approaching the literature. The first Tu'i Tonga was son one of the Tongaloas (five brother gods) and was, therefore, both the sacred and secular king with total power. The Tongaloa also sent five other brothers to earth. They were to help govern, but they did not have divine status. Hence, a system of ranked titles was begun. Chiefs and matapules (ceremonial talking chiefs) were appointed, adding more ranked titles. Eventually the sacred functions of the Tu'i Tonga became quite extensive and his political functions were encumbered by religious duties and taboos. So the secular power was shifted to the line of one of the brothers, the Tu'i Ha'atakalaua. Thus, the system of titles separated from political power.

Eventually political power came to another brother's line, the Tu'i Kanukupolu. This line held political power, but not the highest title at the time of European contact in the 18th century. In the early 19th century, just after the coming of the Methodist and Catholic missionaries, George Tupou I consolidated political power and pursuaded all the chiefs to convert to Christianity. Two of the titles became defunct although high ranking family members remained. The Tu'i Kanukupolu line made a series of marriages and the present king, Taufaahau Tupou IV, can claim descent from all three of the original royal lines, including the line of the divine Tu'i Tonga. (9) The system of titles survives today within the constitutional monarchy established in 1845. This background provides a fuller understanding for myths such as the origin of kava in which a couple living in a time of famine kill and cook their leprous daughter as tribute for the king; the Tu'i Tonga simply had to be honored at all costs for he was the descendant of a god. But the myth is much more complicated than this short explanation allows. Does the kava symbolize human sacrifice? Does the leprosy indicate hidden resentment of the king? It is better that you read and think further for yourself. (10)

Two points of warning about Tongan myths and legends may be helpful. The multiple names of characters can be confusing; simplify them. Unless a scholarly approach is necessary, don't worry which of the five Tongaloas created what, or which of the numerous Hinas had a lover who became the coconut. The other warning concerns the fact that most Tongan oral literature has be written in a more literal than literary form. Some well written stories do exist in collections meant for the popular market. However, many of the stories and poems exist only as the records of the seamen, missionaries and anthropologists who recorded or collected them. These collectors wrote <u>about</u> the legends and myths; in their accounts, rarely does the spirit of the telling shine brightly. It must be left to you, the live storyteller, to create, or recreate, the magic along with the meaning.

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(3) Gifford, Edward Winslow. Tongan Society, no.61. Honolulu: Bishop Museum, 1929; reprint ed. New York: Kraus Reprint, 1971.

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(5) Luomala, Katharine. Polynesian Mythology. Manuscript, written as part of Encyclopedia of Literature, Joseph T. Shipley (ed.), 1946.

(6) Dixon, Roland B. The Mythology of All Races. Vol. 9: Oceanic. New York: Cooper Square Publishers, 1964.

(7) Poignant, Roslyn. Oceanic Mythology. London: Paul Hamlyn, 1967.

(8) Luomala, Katharine. Voices on the Wind. Revised ed. Honolulu: Bishop Museum Press, 1986.

(9) Gerstle, Donna and Raitt, Helen. Tonga Pictorial, Kupesi O'Tonga. San Diego: Tofua Press, 1974.

(10) Bott, Elizabeth. "Psychoanalysis and Ceremony." In The Interpretation of Ritual, pp. 205-237. Edited by J.S. LaFantaine. London: Tavistock Productions, 1972.

Collocott, E.E.V. "Legends From Tonga, the Maui." Folklore. 32 (1921): pp.45-58.

This short collection records the legends of two Mauis, the father and the son. Maui Kisikisi (the son) is well characterized in two tales concerning fire and killing dangerous animals: these might be good choices of performance. In another tale, Maui Atalanga (the father) lifts up the sky. The last two tales show Fijian influence and suggest modification to suit political purposes. After the death of both Mauis a Fijian girl becomes pregnant by their bones. The half-Fijian son goes to Tonga and becomes an important ceremonial chief of the Tu'i Tonga.

_____. "The Proverbial Sayings of the Tongans." Bishop Museum, Occasional Papers. 8 Honolulu: Bishop Museum, 1922. pp.23-87.

The proverbs could be used to state succinctly an idea or moral in a tale or to add a humorous comparison, just as Tongans use them. Gifford lists the Tongan proverb, a literal translation and an explanation. English equalivants of the proverbs are often obvious and could be used in the story (Tongans would probably approve of such localization). A Tongan version might be attempted if the storyteller has general knowledge of Polynesian pronunciation.

_____ . "Tongan Myths and Legends, III." Folklore 35 (1924): pp.275-283.

The three creation stories in this collection are important to Tongan mythology. Evidence of cultural overlay from eastern Polynesia is seen in an atypical Tongan account of the gods evolving from chaos. The story then proceeds, in agreement with other Tongan versions; land and man are created by five gods (all named Tongaloa). Other inter-Polynesian influence is found in the tale of Maui-the-Son who tricks a Samoan chief to get the magic fishhook used to pull up the main islands of Tonga. A final story telling the divine lineage of Tongan kings and the origin of kava (a ceremonial drink) characterizes the Tongan king's relationship with his subjects.

_____. Tales and Poems of Tonga, Bishop Museum Bulletin, no. 46. Honolulu: Bishop Museum, 1928; reprint ed. New York: Kraus Reprints, 1971.

Collocott, a Methodist missionary, collected Tongan oral tales during the early part of this century; he also had access to earlier church records of myths and legends. The first half of the book contains numerous anecdotes of lovers

and longer stories of great deeds, many of which could be effectively adapted for storytelling. The second half of the book recounts poems in Tongan with literal translations. Most of the poems would need extensive adaptation for presentation in English.

Fanua, Tupou Posesi. Po Fananga, Folk Tales of Tonga. illustrations by Nick Rott. San Diego: Tofua Press, 1974.

One of the best storytelling sources for Tongan tales, this bilingual book contains stories which reflect much of Tongan everyday culture: the power of the gods (these remain as fanga aitu even in the presence of the supreme Christian God), the importance of virginity, and miraculous impregnation. Without knowledge of these concepts the meaning is lost. Many of the tales are therefore inappropriate for non-Tongan youngsters. Key cultural ideas are discussed in the introduction; these explanations could be clarified to add meaning for older children or adults.

Gifford, Edward Winslow. Tongan Myths and Tales, Bishop Museum Bulletin no. 8. Honolulu: Bishop Museum, 1924; reprint ed. New York: Kraus Reprint, 1971.

The most complete account of Tongan tales (printed or cited), Gifford's book is a rich source of material, but much of it would need extensive adaptation for effective storytelling. The legends dealing with Tu'i Tofua (a sea monster or a shark) and the son of the sun might be most immediately usable. Two animal tales about rats would delight children (and adults) if the storyteller can deal appropriately with the important element of the rat's defecation which is a major story element.

TONGAN STORIES AS SINGLE TITLES

Gibbings, Robert. A True Tale of Love in Tonga. London: J.M. Dent, 1954.

Mariner, a shipwrecked seaman who lived several years in Tonga during the early 19th century, first reported this story as true. A young chief saves his beloved from death at the hands of a powerful chief and hides her in a cave. The story's possible truth is irrelevant to its appeal as a romance and an adventure; it could easily be used in a storytelling performance. Gibbings' simple rendering of the story is quite effective as are the illustrations. The style of the pictures, however, is more reminiscent of Fiji than Tonga.

TONGAN STORIES FROM GENERAL COLLECTIONS

Gifford, Edward Winslow. Tongan Society, Bishop Museum Bulletin no. 61. Honolulu: Bishop Museum, 1929; reprint ed. New York: Kraus Reprint Co. 1971. pp.287-320.

Much of the anthropological information contained in Gifford's book is of interest as general background and can lead to a fuller understanding of all the oral literature of Tonga. As a source for storytelling, his section on Tongan religion could be used for tales of ghosts or the supernatural. In modern Christanized Tonga, stories of experiences with tevolo (devils) are reported as true and retold, often exaggerated, many times. Even if the storyteller is not interested in the supernatural, reading these accounts of the religion will aid in understanding the allusions used in many of the stories from other sources.

Gittins, Anne. Tales from the South Pacific Islands. Illustrations by Frank Rocca. Owings Mills, Maryland: Stemmer House, 1977. pp.50-65.

Written for the American childres's book market, this book makes the stories understandable with minimal sacrifices of the Tongan flavor. The major events are basically the same as in versions from the more authentic sources of Gifford and Collocott (cited above). Settings, names and details have been well simplified for the intended audience. Questionable changes are seen in the Westernized motives of characters and the moralistic tone of some stories. However, Tongans themselves have changed stories for current purposes; some Tongan Sunday School teachers might prefer these variations to the versions from pagan times.

Holding, James. The Sky-Eater and Other South Seas Tales. Illustrations by Charles Keeping. London: Abelard-Schuman, 1965. pp. 61-74.

The single children's story attributed to Tonga is quite charming and would make an effective story for telling. However, its authenticity is unclear and Holding cites no references, and similar stories were not apparent in other sources. Nevertheless, the story is good. It involves disobedient children captured by an ugly two-headed hermit who feels rejected. Tricking him to sleep by combing his unruly hair, the children escape to sea using floating pumice stones tied to their bodies. The hermit imitates them but drowns because he has uses heavy rocks instead.

Fison, Lorimer. Tales from Old Fiji. London: Alexander Moring Ltd., 1907. reprint ed., Papakura, New Zealand: R. McMillan. pp. 19-27, 33-40, 65-87, 99-139.

Fison, a New Zealand anthropologist, recorded these stories for entertainment only while in the Lau Islands of eastern Fiji at a time when Ma'afu, an exiled Tongan chief, lived there as a military and political leader. Several of the stories are largely Tongan in origin and all of them reflect the sparks of impromptu use of whatever the teller had in his memory and imagination. The result is a rich mixture of Fijian and Tongan, with Samoan too. Of particular interest are the stories attributed to Ma'afu in which he mixes Tongan tales with the contemperary figure of Napoleon and with themes of his own homesickness in exile. Superb examples of localization are seen.

Reed, A.W. Myths and Legends of Polynesia. Illustrations by Roger Hart. Wellington, New Zealand: A.W. Reed, 1974. pp. 10, 39-44, 52-58, 71-75, 80-83, 91-105, 111-112, 190-194, 210-214.

This book can serve as a major access for non-Tongans to the myths and legends of the area. The legends are told with a fine balance between authenticity and modern readability. Of particular interest to storytellers might be the legend about the origin of sharks and the love story involving a repulsive man. On a more sophisticated level, the legend of the first Tu'i Tonga (King of Tonga) allows the reader, or listener, to appreciate the importance of the story to Tongan culture and to examine its implications concerning father-son and brother-brother relationships.

PATHFINDER FOR TONGAN ORAL LITERATURE
HAMILTON LIBRARY

Introduction The Pacific collection on the fifth floor contains most of the resources; use the expertise of the librarians there.

Scope Upperdivision or graduate projects are within the scope of this pathfinder. No specific expertise is assumed.

General Background for Polynesian Literature and Tonga

Luomala, Catharine. Voices on the Wind. Revised ed. 1986.
[BL2620.P6.L82]

Gerstle, Donna and Raitt, Helen. Tonga Pictorial. 1974.
NOTE - Extensive bibliography.
[Sinc. DU880.G46]

Common Call Numbers Much of the material is on closed shelves or in periodicals; browsing cannot be relied upon.

AM101.B442 GN671.T5 GR1.F7I8 GR380.G55 GR385.T6

Subject Headings Subject headings related to folklore should be augmented by subjects related to the people who have collected Tongan oral literature, e.g. early travelers, missionaries and anthropologists.

Ethnology--Tonga(n)
Legends--Tonga
Missions--Tonga
Tales, Tonga
Tonga--Social Life and Custom
Tongan Poetry
Tongan Literature--History and Criticism

Broader topics

Folklore--Pacific Area
Mythology, Oceania(n)
Religion, Polynesian

Substitute broader terms in specific topics above.

OPAC - Use keyword searches in both title and subject for Tonga and for Tongan.

Published Bibliographic Sources

Snow, Philip A. A Bibliography of Fiji, Tonga and Rotuma. 1969.
[PACC Z4501.S56 1969a]

Pacific Information Center. South Pacific Bibliography. 1982.
[PACC Z4501.S78 1981]

Abstracting and Indexing Sources

Heyum, Ren'ee. Bibliographie De L' Oceanistes. 1939-
[PACC Z4001.B52]

Pacific Information Center. Bibliography of Periodical Articles Relating to the South Pacific. 1974-
[PACC Z4501.B54]

A Final Note The sources listed here are only a selected sampling; more sources are available. Ask the librarians; they will help.

GHOST STORIES OF JAPAN

by

Carolyn S. Taguchi

INTRODUCTION

"Bake-mono," "obake," "yuurei" are the Japanese words for ghost or supernatural being. These words often evoke feelings and memories of fascination, wonder, uneasiness and even terror among the Japanese people and others who are familiar with their ghostly tales. These stories are a storyteller's delight for they are easy to tell, certainly capture the audience's attention and may even inspire sharing of personal experiences from the listeners.

My intent is to provide some useful background information about Japan, her folktales and her ghost tales in general. I hope that storytellers, teachers, librarians, camp counselors, students and anyone else interested in expanding their reservoir of tales-to-tell will find the following content useful. It is my opinion that the Japanese ghost tales are probably suitable for fifth graders and older students because of the sometimes frightful subject matter, often intense suspense and occasionally gory details.

Japan, known as "the source of the rising sun," is an archipelago situated at varying distances off the coast of eastern Asia. Four main islands--Hokkaido, Honshu, Shikoku, Kyushu--plus a myriad of smaller ones, including the Ryukyuan Islands, make up this island nation.(1) p.725. These islands can be superimposed along the eastern coast of the USA. Northern Hokkaido would begin where Maine is located and southernmost Kyushu would end near Georgia's southern border. Therefore, the seasons, the temperature and the rainfall of Japan are comparable to those of the Atlantic seaboard. Japan's temperatures are less extreme during winter and summer. In contrast, Japan has much more rain than our East Coast.

Three different factors influenced the development of Japan historically and culturally--the geographical features of the land itself, the old religion called Shinto, and the dominant religion called Buddhism.

Throughout the main islands are lengthy stretches of rugged mountains and accompanying hills that are densely covered with lush forests. Less than twenty percent of the land is used for agriculture and habitation. The mountains have been the main reason why the people ventured out on the sea for sustenance and transportation. "This combination of spectacular coastline, precipitous mountains, and lush vegetation makes the country one of the beauty spots of the world . . . perhaps this is one reason why the Japanese have shown a high degree of artistic appreciation and creativity."(2) p.4.

These mountains brought about a natural liking and familiarity of high places by the people. Appreciation and respect for the beautifully remote and uncontaminated regions resulted in associating these places with the homes of gods, saints, and religious men in Japanese legends. Monasteries and religious retreats were often built in such rural regions.(3)

In contrast to the mountains, the numerous rivers are usually unnavigable due to the strong currents and many waterfalls. These geographical features, however, have been artistically captured in Japanese paintings, ceramic ware, poetry and other art works. Curiously, the rivers of Japan do not have as much impact on her folklore as rivers in other countries--the Thames of Great Britain, the Nile of Egypt or the Yellow River of China.(3)

The Shinto religion or "the Way of the Gods" embraces the mythology of Japan. It consists of ancestor worship, nature worship and the veneration of Amaterasu, the Sun Goddess, and her descendants. The first Emperor of Japan was thought to be her descendant. This belief of the god-like Emperor was adhered to even into the twentieth century. Two of the earliest texts to record the creation myths, including the hierarchy of the deities, were the Kojiki (Records of Ancient Matters) and the Nihonji (Chronicles of Japan). They were completed in 712 and 720 A.D., respectively.(4) Nature worship gave rise to the belief that everthing has a "kami" or spirit, which can protect the people living nearby. Therefore, every village had their local deities to which offerings and prayers were given. Much of the folktales are based on the activities of these deities.

Since the early Shinto religion did not advocate moral codes, these developed after the introduction of Buddhism in the latter part of the sixth century. Although it began as a philosophy, it gradually evolved into a religion with its own beliefs, ceremonies, ensemble of gods, magnificent temples and solemn rituals. Ultimately, the Japanese accepted both Buddhism and Shinto and integrated them into their culture and folklore.(1)

Although their folktales grew in abundance and richness, the serious study of these oral traditions was not begun by the Japanese themselves until the early twentieth century. Eventually a group of scholars made a comparative study of the Japanese creation myths with those of other oceanic countries. They concluded that Japanese mythology did not evolve from a single source, but a variety of sources. Similarities in the creation myths to those of Japan have been found in Central Asia, Indonesia, Korea, Polynesia and Southeast Asia.(5)

Japanese society of the early twentieth century still had a place for the "hanashika" or public storyteller. The oral traditions were preserved by these special people. A few western writers such as Lafcadio Hearn, Lord Redesdale and Post Wheeler had the foresight to compile and write down stories that they had heard. They wanted to preserve the folktales before they slipped into oblivion.(6)

In 1910, Kunio Yanagita published the first modern collection of folklore and traditions. It is a collection of folktales from the Tono district as told by a farmer named Sasaki. The title of this unique work is Tono Monogatari.(7) Yanagita, who was considered the father of the folktale movement, continued to collect stories until his death in 1962.

He found that much of the Japanese folktales were suited primarily for adults rather than for children.(8) The 1930's produced a great many collections of folktales compiled in Japanese. The trend was reversed during the war years.(9) Those were somber times, but Yanagita managed to continue his dedicated study which resulted in An Index of Japanese Folktales in 1948, followed by An Index of Japanese Legends in 1950. His visions and work are being perpetuated by one of his former assistants, Keigo Seki, who expanded Yanagita's work. Seki used the Finnish method of comparing folklore stories and reclassified thousands of accumulated tales. His finished product was a 6 volume work called A Classification and Catalogue of Japanese Folktales. In 1955, Hiroko Ikeda compiled A Type and Motif Index of Japanese Folk Literature. She modeled her work after Stith Thompson under whom she had studied.(10)

Turning now from the topic of folktales in general, a closer look at the specific type of Japanese legend called the ghost or supernatural tale follows.

The prolific writer, Lafcadio Hearn, left us with his numerous collections of customs, legends and superstitions of the Japanese. His collections such as Kwaidan and Shadowings are filled with mysterious and strange stories instead of whimsical fairy tales. Richard Dorson distinguishes the legend from the fairy tale in that the latter is usually longer with a series of related events while the legend is brief. Fairy tales are fiction, while the legend supposedly describes an actual event. Furthermore, the Japanese legend is localized, which means that it has personal meaning for the villagers. In fact, Japanese legends are not mere stories but are traditions based on ancient beliefs.(11)

According to Peter Haining, "Japanese ghosts are perhaps the most hideous to be found anywhere in the world, most of them being deformed and often without all or some of their limbs."(12) pp. 101-102. The apparitions in the Japanese tale are motivated by any of the following reasons: dying angrily, dying unexpectedly, broken promises, intense hatred for someone, jealousy, injustice done to the dead, unfinished tasks and unrequited love. These spirits can take any form from the image of the dead person to that of a gruesome ghoul. It is also commonly thought that Japanese ghosts often do not have feet. The following is a partial list of the different kinds of ghosts that may be encountered in legends. Mythical creatures, such as the kappa and oni, are not included since they were not originally human.

ikiryo	- ghostly double of a living person who intensely hates another
shiryo	- ghost of a dead person
yama-uba	- female mountain spirit
yuki-onna	- Snow woman, usually young and pretty
Yuurei	- general term for ghost

It is hoped that the preceding bits of information may be useful

in some way to further the appreciation and understanding of the Japanese ghost story. The following annotations were selected after reviewing many legends about supernatural happenings. I thoroughly enjoyed working on this project for I now realize how revealing the folktales of a culture can be in reflecting the beliefs, customs, practices and values of the people.

REFERENCES

1. Encyclopedia Americana. 1984 ed. s.v. "Japan."

2. Reischauer, Edwin O. Japan: The Story of a Nation. New York: Alfred A. Knopf, 1970.

3. Sansom, George B. A History of Japan to 1334. London: Cresset Press, 1958.

4. Piggott, Juliet. Japanese Mythology. London: Hamlyn Publishing Group, 1969.

5. Obayashi, Taryo. "Origins of Japanese Mythology." Monumenta Nipponica Monographs 25 (August 1966): 1-15.

6. Wheeler, Post. Tales from the Japanese Storytellers. Rutland, Vt.: C.E. Tuttle, Co., 1965.

7. Yanagita, Kunio. The Legends of Tono. Tokyo: Japan Foundation, 1975.

8. _____. Japanese Folk Tales. Tokyo: Tokyo News Service, 1961.

9. _____. Asian Folklore & Social Life Monographs. Taiwan: Orient Cultural Service, 1972.

10. Dorson, Richard M. Folk Legends of Japan. Rutland, Vt.: C.E. Tuttle, Co.,1975.

11. Seki, Keigo. Folktales of Japan. Chicago: University of Chicago Press, 1963.

12. Haining, Peter. A Dictionary of Ghost Lore. Englewood Cliffs, N.J.: Prentice-Hall, 1984.

Collections

Hearn, Lafcadio. Kwaidan. Tokyo: Hokuseido, 1923.

Truly a treasury of twenty-five ghost stories in one small volume. They range from the very short, "A Legend of Izumo," to the longer tale, "The Story of Kwasin Koji." Some of the stories are quite touching, as "The Story of the Futon of Tottori," while others are grisly and disturbing, as in "Of a Promise Broken." Every story is told as true to the Japanese version as possible. They are embellished by the storytelling style of Hearn. Highly recommended reading for pleasure as well as study.

Yanagita, Kunio. The Legends of Tonō. Translated by Ronald Morse. Tokyo: Japan Foundation, 1975.

Distinction of being the first English translation of Yanagita's landmark collection of 119 legends of the Tonō area. Kyoseki Sasaki, a farmer and storyteller of that area, related the tales to Yanagita. Some stories are only one sentence long, while others are one and a half pages. A wide array of supernatural themes pervade the stories, which are told in a direct and simple manner. Would be a good reference to sample the range of Japanese legends.

Stories from Collections

Dorson, Richard M. "The Ghost that Cared for a Child." In Folk Legends of Japan. Rutland, Vt.: C.E. Tuttle, Co., 1975.

Mother's love is a prevalent motif in many folktales and particularly so in this story. The story is set at a candy shop in the town of Yasuhara, a long time ago. The owner has nightly visits by a young woman carrying a newborn, who always arrives at night to purchase some candy. The owner enlists the aid of a neighbor to find out her identity. They follow her to the cemetery and watch her disappear into a new grave. With the permission of the family, they open the grave and are astounded to find a baby sucking on candy in the arms of his dead mother.

_____. "The Phantom Boat." In Folk Legends of Japan. Rutland, Vt.: C.E. Tuttle, Co., 1975.

Many fishing villages have their own version of the ghostly boat. In this version, the fishermen were sailing home from the Sea of Satsuma. All of the men except one were asleep when a strange vessel appeared out of nowhere and floated towards them. It had only one side and the people on board were crying unintelligibly. A collision was imminent as the fishermen frantically awoke his shipmates. He fainted until someone revived him and told him that the phantom boat had attacked them repeatedly. This is a short but suspenseful tale.

_____. "The Shrine of the Vengeful Spirit." In Folk Legends of Japan. Rutland, Vt.: C.E. Tuttle, Co., 1975.

This story explains the origin of two small shrines, still in existence today, in the villages of Yamada and Kazamashi. Long ago, a brother and sister fled to a cave near Yamada to hide from their pursuers. They were cared for by a kindly woodcutter, but were eventually betrayed by his mother. They were captured and beheaded. Upon their deaths, the head of the woodcutter's mother turned to one side forever. Her descendants were plagued with sore eyes and other ailments. Therefore, the villagers erected two shrines to appease the spirits of the siblings.

Harper, Wilhelmina. "Schippeitaro." In Ghosts and Goblins. N.Y.: E.P. Dutton & Co., 1965.

A brave young warrior leaves his village in search of fame and adventure. Traveling through a dense forest of a particularly wild mountain, he stops at a roadside temple to spend the night. He is awakened by eerie shrieks made by some hideous cats screeching, "Do not tell Schippeitaro!" In the nearby village, the warrior discovers Schippeitaro's identity and with his aid, rescues a damsel. This intriguing story has the motifs of the hero and the demonic black cat.

Hearn, Lafacadio. "The Legend of Yuurei-Daki or The Waterfall of Ghosts." In Kotto. N.Y.: Macmillan, 1927.

This is the story of the money-box in front of a Shinto shrine near a gushing waterfall. O-Katsu-San, who was a worker in a hemp factory, accepted the challenge to retrieve the money-box at night in exchange for all the hemp made in one day by her friends. She boldly strode towards the waterfall with her two-year-old son strapped on her back. Ghostly voices warn her to give up the deadly quest. Determined to win the bet, she snatched the box and ran back to the factory. She found that she won all the hemp but lost her son in a very gruesome way.

_____. "A Queer Tale." In Glimpses of Unfamiliar Japan. Boston: Houghton Mifflin, 1894.

The story involves the familiar motif of suitors having to pass a test to determine the most suitable husband for a beautiful, strong-willed woman. Each man is frightened away before completing the test. Finally, a brave samurai is able to endure and finally win the maiden. There is a surprise ending in the grand manner of Hitchcock. This is not a typical example of the ghost story, but it is a good one to tell to keep the audience in suspense.

_____. "The Corpse-Rider." In Shadowings. Boston: Little, Brown & Co., 1900.

Here is a very chilling tale, a classic example of the consequences that can occur when a woman dies of anger and grief. Neighbors

of the dead woman flee from their homes for they know that she is just waiting for the return of her ex-husband. When the doomed man arrives, he begs the village inyoshi (master of a Chinese nature philosophy) for help in overcoming his ex-wife's frightful spirit. How the terrified man triumphs over the ghoul makes this a fascinating and scary tale.

Littledale, Freya, ed. "The Boy Who Drew Cats." In Ghosts and Spirits of Many Lands. Garden City, N.Y.: Doubleday & Co., 1970.

An entertaining yet eerie story of a boyhood experience of a famous artist, whose specialty was drawing cats. As the youngest son of a large family, he is sent to the village temple to learn the ways of the priesthood. After a short apprenticeship, he is sent out into the world with just one piece of advice, "Avoid large places, keep to small." When he spends a fearful night in a haunted roadside temple, the importance of this saying becomes well known, for it saves his life.

_____. "A Dead Secret." In Ghosts and Spirits of Many Lands. Garden City, N.Y.: Doubleday & Co., 1970.

It is believed that the spirit of a dead person will return if something is left undone. So it is, as the story goes, of the spirit of O-Sono, a beautiful young mother who died with a little secret hidden in her chest of drawers. She returns in ghostly form repeatedly to gaze longingly at the chest. A Buddhist priest confronts her spirit and finds the secret love letter in the bottom of the chest. He destroys the letter and apparently satisfied the spirit, for it no longer returned.

Mitford, A.B. "The Ghost of Sakura." In Tales of Old Japan. London: Macmillan & Co., 1871.

This well-documented, spine-tingling tale took place in the first half of the seventeenth century during the reign of the Shogun Iyemitsu. Sogoro, his innocent wife and three young sons were cruelly crucified for daring to file a grievance against a heavy tax burden levied by Lord Hotta. After the family's execution, their ghosts returned to haunt the Lord's family and castle, daily. Eventually the Lady died from the traumatic events and the Lord became very ill. Lord Hotta finally atoned for his cold-heartedness by erecting a shrine for Sogoro.

Piggott, Juliet. "Hoichi's Ordeal." In Japanese Mythology. London: Hamlyn Publishing Group, 1969.

Hoichi was a Buddhist priest who lived at the Amidaji Temple in Shimonoseki. This temple was built for the spirits of the Taira clan who were decimated in the famous Battle of Dannoura. Although blind, Hoichi was skilled at playing the biwa (musical instrument) and at reciting the "Heike Monogatari," the story of the downfall of the Tairas. One evening he was invited to do his recitation for a powerful Lord and his entourage. The were actually the ghosts of the Taira clan. How he escaped while losing his ears are the concerns of the rest of the story.

Seki, Keigo. "The Crane Wife." In Folktales of Japan. Translated by Robert J. Adams. Chicago: University of Chicago Press, 1963.

This tale is one of the best known of many stories involving the marriage of men and non-humans. The crane symbolizes long life and good fortune in the Japanese culture. The tale begins with a man rescuing a crane from a trap. To reward him for his kindness, the crane returns in the form of a beautiful woman and marries the man, who is unaware of its true identity. One day, he sees his wife in her true form. Reluctantly, she explains that she can no longer remain with him, and returns to the kingdom of cranes.

_____. "The Snow Woman." In Folktales of Japan. Translated by Robert J. Adams. Chicago: University of Chicago Press, 1963.

The Snow Woman is a familiar motif in Japanese legends. She is sometimes a beautiful woman, but often times, she is a ghastly white spirit that causes humans to fall asleep and die in snowstorms. In this tale, the Snow Woman kills the older of two men caught in a blizzard. She saves the younger one and marries him in a disguise. Everything goes well until her identity is discovered. She warns her husband that she refrained from killing him only because of the wonderful children they had.

A STORYHOUR SAMPLER

Theme: Japanese Ghost Stories

Audience: 5th graders and older students

Opening: Introduction of the general nature of Japanese ghost tales--
Your feelings about this type of tale
Very brief explanations of key terms, such as:
yuurei - ghost or spirit
yama-uba - evil female mountain spirit
yuki-onna - Snow Woman
obake nekko - demonic cat

Show: Pictures, paintings, drawings of Japanese ghosts as portrayed by various artists
Suggestion: use Juliet Piggott's book, Japanese Mythology

Share: 3 - 4 ghost tales
Suggestions: "A Queer Tale" from Hearn's Glimpses of Unfamiliar Japan
"Hoichi's Ordeal" from Piggott's Japanese Mythology
"The Boy Who Drew Cats" from Littledale's Ghosts and Spirits of Many Lands
"The Ghost That Cared for a Child" from Dorson's Folk Legends of Japan

Conclusion: Let the audience react to the stories told. They can voice their feelings about each story. They may be willing to share stories that they may have heard.

PATHFINDER FOR THE JAPANESE GHOST STORY

Scope: The references mentioned are found in Hamilton Library. This pathfinder is for librarians, teachers, storytellers and anyone else who would like to learn more about and build a collection of Japanese ghost stories. This type of tale would be suitable for fifth graders and older.

See General Reference: Encyclopedia Americana. s.v. "Japan."

Outline:
I. General information of Japan
II. Development of Folklore Studies in Japan
III. Various supernatural beings in Japanese ghost tales
IV. Annotated collections of stories
V. Bibliography

Subject Headings:
Folklore
Folklore - Japan
Ghosts
Mythology
Mythology - Japan
Legends

See Books:

ASIA GR340 .D65	Dorson, Richard. Folk Legends of Japan.
BL2202 .P5	Piggott, Juliet. Japanese Mythology.
BL2217.3 E5 C43	Chamberlain, Basil H. Ko-ji-ki.
DS809 .H43	Hearn, Lafcadio. Glimpses of Unfamiliar Japan.
DS851 A2 N5 1924	Aston, W.G. Nihonji.

See Index: JUV .Z5983 F17 I7 Ireland, Norma Olin. Index to Fairy Tales, 1949-1972.

See Journals:
ASIA GR 1 F75 Asian Folklore Studies
ASIA GR 340 .F64 Monumenta Nipponica Monographs

Helpful Call Numbers:
Ground floor - Juvenile collection
First floor - Reference section
Second floor - BL2202's Mythology
GR340's Folktale and folklore
DS809's & DS835's History of Japan & Writings about Japan

73

TRICKSTER TALES OF THE KANTCHIL

by

B. Robert Neff

INTRODUCTORY ESSAY

WHAT IS A KANTCHIL?

One of the favorite animals of Southeastern Asia is the delicate little mousedeer called Kantchil. It is so tiny and quick that people have made it the hero of a number of folktales. Its real name is the chevrotain, the smallest of the hoofed mammals with cloven feet. A hornless animal with a reddish brown coat and slender legs, it stands about twelve inches high. There are several kinds of chevrotains and most of them roam the forests of Southeastern Asia, from India to the Philippines. (1)

FROM WHERE DO KANTCHIL TALES ORIGINATE?

Kantchil tales are found in Borneo, Java and Sumatra, as well as Malaysia. In Celebes and Halmahera the same exploits are attributed to the ape or the tortoise.

WHAT IS A TRICKSTER?

Around the world we see examples in every culture of the trickster figure. They include the Greek god Hermes, the Norse god Loke, the Yoruba deity Eshi-Elegba, the Winnebago trickster Wadjunkaga, the Polynesian god Maui, and also the trickster tales of Kantchil. Tricksters are multiform and ambiguous; they are destructive, creative, farcical, ironic, energetic, suffering, lecherous, submissive, defiant, and always unpredictable. (2)

Carl Jung in his essay "On the Psychology of the Trickster Figure," claims that the trickster is a god, animal and man all in one; at once subhuman and superhuman, bestial and divine, characterized by unconsciousness and reason. Jung further links the trickster to man's psychic experience and suggests that the archetype of the trickster has been preserved and developed for its therapeutic effect. Paul Radin remarks that the trickster appears to be a glorified image of man, a tempter, a symbol of man's stupidity, and a satirization of man's struggle with himself and the world. (3)

Claude Levi-Strauss proposed that the trickster must function as an intermediary between opposites and therefore occupies a position between polar terms (e.g. male/female, gods/man). Professor Michael Carroll has claimed the trickster to be a merger between two independent personalities, one which is a selfish buffoon and the other a culture hero. (4)

It is clear that there are many interpretations to the meaning of the trickster figure. The concept itself is perhaps an invention of the modern anthropologists and historians of religion. However one views the meaning of the trickster, there can be no doubt that the purpose of the trickster tales, like all folktales, is to be persuasive and influence the lives of those to whom the tales are told.

WHAT IS THE HISTORY OF THE KANTCHIL TALES?

The history of the Kantchil tales has been traced in a thorough study by Sir Richard Winstead in which he notes the discovery of a 2nd Century B.C. stupa in India. Upon it was carved stories about animals among which was included the mousedeer. Another famous collection of stories known as the Panchatantra also springs from this type of source as does Aesop's Fables. With his findings as evidence, Professor Winstead demonstrates the spread of these stories out of India, and their crossing to both Africa and Europe, as well as into Southeast Asia. (5)

Ronald Dixon in his classic study, The Mythology of All Races; Oceania, after plotting the distribution of the Kantchil tales, concludes that the spread of Kantchil tales is closely linked to contact with Indian culture particularly the Hindu-Javanese Kingdoms during the 7th to the 13th centuries. Hence, the Indian influence we see today in Indonesia and in Malaysia continues to support his thesis, strengthening his case for diffusion rather than independent invention of these tales. (6)

The influence of these tales can even be seen in American folklore. Two Kantchil tales in particular seem to have close American relatives. One Kantchil tale depicts Kantchil as racing with a snail and suffering defeat at the hands of the slower creature because he falls asleep. Another story has Kantchil captured by an angry farmer who sets up a sticky scarecrow in the cucumber patch which Kantchil has frequently raided. Kicking the scarecrow for its silence, Kantchil is engulfed in its sticky embrace only to escape by

playing dead. The first of course, resembles the story of the Hare and the Tortoise and the second is incredibly reminiscent of the tale of Tar Baby by Uncle Remus.

IS THERE A STRUCTURE TO THE KANTCHIL TALES?

Kantchil tales like many other folktales seem to have an internal logic or structure. Most of the tales follow this outline:

1. An opening description of a calm and harmonious universe.
2. A threat of danger confronts the Kantchil.
3. Kantchil presents an alternative action, detouring the enemy.
4. The enemy accepts the alternative action because of his greedy motives.
5. The consequences of following Kantchil's alternative are inflicted on the enemy.
6. Harmony and calm return once again to Kantchil's universe.

In technical jargon this schematic is called structural analysis, made famous by Claude Levy-Strauss. The value of this type of analysis is that it enables us to see the basic framework of the stories and provides clues about the preservation of the Kantchil tradition and reasons for its impact on audiences. (7)

HOW SHOULD THESE COLLECTIONS OF KANTCHIL TALES BE USED?

The eight collections of Kantchil tales included in the accompanying annotated bibliography are intended for use with students of all ages but particularly for students in grades 3-7. Kantchil tales are meant to provide not only entertainment but also help in the instillation of values. Kantchil tales are tales with a moral. Kantchil's witty response to difficulty leads to his success while the greed and stupidity of his enemies result in their downfall. Listeners are encouraged to imitate Kantchil by overcoming danger and difficulty with the resourceful use of wit. It is hoped that the use of this Guide to Kantchil Tales will prove helpful in introducing these little known folktales into many classrooms.

BIBLIOGRAPHY

1. _____. World Book Encyclopedia. Chicago: World Book, 1985.

2. _____. International Encyclopedia of Social Sciences. New York: Macmillan, 1968.

3. Radin, Paul. The Trickster: A Study in American Indian Mythology. London: Routledge, 1955.

4. Carroll, Michael P. "Levi-Strauss, Freud, and the Trickster: A New Perpespective Upon An Old Problem." American Ethnologist 8 (1981): 302-323.

5. Winstead, Richard. "A History of Classical Malay Literature." Journal of the Royal Asiatic Society. 31 (1958): 5-261.

6. Dixon, Roland B. The Mythology of All Races: Oceanic. New York: Cooper Square, 1964.

7. McLean, Phillip F. "The Mousedeer (Kantchil) in Malayo-Indonesian Folklore: Alternative Analyses and the Significance of a Trickster Figure in South-East Asia." Asian Folklore Studies. 30 (1971): 71-84.

FOLKTALE SOURCES: A SELECTED BIBLIOGRAPHY

GUIDE TO KANTCHIL TALES

Arnott, Kathleen. Animal Folktales Around the World. New York: Walck, 1970.

Culled from the folk literature of more than thirty-five countries, folktales of animals, birds, insects and serpents (including the mousedeer) are meticuluosly retold by Mrs Arnott. Attractive in format and modern in language, the stories are fun to read, stage or tell. The book is illustrated with black and white drawings and eight full colored pictures. Recommended for students in Grades 4-6.

Borneo Literature Bureau. Clever Mousedeer. Hong Kong: South China Morning Post, 1964.

Charming children's stories of the Mousedeer as told in Borneo. Eight of the Mousedeer and other animal tales that include lions, tigers, monkeys, pigs, tortoises, elephants and crocodiles told in a simple, clear, and enchanting manner. Printed in a large, easy to read format, it includes some pictures to illustrated the text. Recommended for children in Grades K-4.

Comber, Leon. The Golden Treasure Box; Favorite Stories From the Orient. Vols I & II. Hong Kong: Heinemann, 1979.

In two volumes of stories from China, South East Asia, North East Asia, Malaysia, Borneo and the Philippines, Leon Comber includes stories of the Mousedeer in adventures with the tigers, the crocodiles, and the monkey. Some of the stories included were written by students of a Catholic Secondary school in East Malaysia and adapted by the author. Excellent for students in Grades 3-6.

Courlander, Harold. Kantchil's Lime Pit and Other Stories from Indonesia. New York: HBJ, 1950.

Represented in this collection are twenty-three tales from Java, Sumatra, Bali, Lombok, Celebes, Malaysia, the Philippines and Borneo. The tiny Mousedeer who fights with his wits is sometimes replaced in certain stories with an ape or tortoise. A glossary and pronounciation guide is provided as well as superb pen and ink drawings. This book is highly recommended for students in Grades 3-8.

De Leeuw, Adele. Indonesian Legends and Folk Tales. New York: Nelson, 1961.

As a result of time spent in Indonesia, Ms De Leeuw adapts twenty-six legends and tales from Java, Borneo, Sumatra and Burma. Rajahs, peasants, hermits, giants, children and animals play leading roles revealing a keen understanding of the nature of humans. Two stories of the Mousedeer "Three tales of the Mousedeer" and "Why there are no tigers in Borneo", are included. Recommended for students in Grades 4-8.

Koutsoukis, Albert. Indonesian Folk Tales. Adelaide: Rigby, 1970.

An unusual collection of folk tales are included in this translation written on a high school reading level. Two of these stories are "The Mousedeer and the Monkey" as told in Sumatra and "The Mousedeer and the Crocodile" as told in Java. Some stories seem to be translated too literally without lively language. Excellent illustrations by Jean Elder add to the telling. Recommended for students in Grades 7-12.

Tooze, Ruth. The Wonderful Wooden Peacock Flying Machine and other Tales of Ceylon. New York: Day, 1969.

In this retelling of the stories of H.W. Parker, a nineteenth century writer who walked Ceylon from village to village, Ruth Tooze tells the story of common as well as royal people and animals in Ceylon. Included in her collection is the story of "The Leopard and the Mousedeer", an unusual story of a jackal and a tricky Mousedeer. Illustrated and recommended for students in Grades 3-6.

UNESCO. Folk Tales from Asia for Children Everywhere, Book 3. New York: Weatherhill, 1975.

A collection of nine tales retold and illustrated by writers and artists chosen by UNESCO as being the most outstanding in their respective countries. Tales are taken from Afghanistan, Burma, Indonesia, Iran, Japan, Pakistan, Singapore, Sri Lanka and Vietnam. Included are two tales of the clever Mousedeer. Stories differ in context and style, some being more complex. Recommended for students in Grades 3-6.

RUSSIAN FOLKTALES

by

Jeanette M. Kondzela

INTRODUCTION

Russia is a land rich in the oral tradition of narodyne skazki--folk tales. This concept is aptly expressed in the poem, "Russian Folktales", by C.F. Coxwell.

"Russian Folktales"

Realm of the wonderful, often impossible, beautiful always!
Prized as a refuge by souls in the thraldom of gloomy surroundings,
Solace of peasants who lazily suffer misfortune to daunt them,
Comfort of children attracted to fairyland's manifold marvels,
Into your portals we crave for admission; your path we would follow.

If with a purpose reflective, we would securely delight in
Perils and terrible hazards, manners and habits forgotten,
Stepmothers cruel will never transform us to serpents or lynxes,
Twelve-headed dragons and demons malignant will keep at a distance,
Cannibal witches will scarcely attack or make ready to eat us:
Easily, quickly we conquer if enemies dare to approach us.

Long have these stories been treasured as mighty and shining possessions,
Mothers addressed them to children who listened, were mutely attentive;
Toilers have cherished them, thought of no other diversion at nightfall;
Lonely and wretched surroundings, coldness or heat were forgotten,
Darkness and hunger departed because of these bountiful fancies.

Riches abounding we hope to arrive at, and primitive instincts;
We shall assuredly chance on a medley of human endeavor,
Tales of the noble and honest, defrauded by fiendish companions,
Tales of a ruler rewarding a hero with half his empire,
Tales of a maiden assisting her lover dread tasks to accomplish,
Tales of the foolish o'ercoming the clever by simple devices.

Kingdom of magic and cursesand sorcery ceaselessly practiced,
World of grim Nature's indulgence in novel unwanted caprices,
All men should welcome the treasures and gifts that you lavishly offer
As you invite them to follow in the mazes of far away regions.
Winds there are talkative, snowballs are animate, moons are seducers,
Frogs may be mated with princes and maidens assigned unto ravens,
Bears have, as servants efficient, become an enduring protection:
Oxen or boars, in a mood sacrificial their lives would surrender.

Chronicles trusty and pictures unequalled of periods ancient,
Ever of value for such as would humbly discover the natures
Or of their ancestors, or of the living, and much that is hidden!
Teaches that demons and giants have weakness, so can be vanquished;
Holders that resolute action can dissipate evil enchantments:
Help of the weak and afflicted, when early religion was loveless,
Folktales your merit is proven, or who is deserving of honor? [1] p.673

Storytelling has always been popular among all socio-economic levels of the Russian population, from the tsars and noblemen to the peasants and workers. Some Russian tsars would have storytellers around them to relate tales at bedtime. Ivan the Terrible employed three blind men to tale turns telling him stories at his bedside until he fell asleep.[2] It has been recorded that in the twelfth century, "...a certain rich man who was unable to fall asleep had some of his servants...scratch his back...[and] tell tales." [3] p.234 It has been the commoners of the population though--the peasants, fishermen and workers--who have been responsible for cherishing and preserving the folktales by passing them down from one generation to the next so that we are still able to enjoy them today.

Despite the general love of folktales throughout the generations, they were not collected or published for a long time. This was due to two major reasons, the predominately rural non-literate population prior to the Soviet era and

the hostility of the Church towards the oral tradition. (The clergy were a writing class but they considered the folktale unclean, finding it to contain, "...certain rudiments of heathen ideology.") [4] p.139

The first documentation of Russian folktales appeared as early as the twelfth century in the secular literary work The Primary Chronicle. This work also contained other elements of Russian folklore such as proverbs, riddles, ritual songs and laments. Another source documenting Russian folktales were old Russian homilies which made reference to folktales condemning them as pagan.[3]

Due to the hostility of the Church and the high illiteracy rate, the first collections of Russian stories were made by two Englishmen living in Moscow in the seventeenth century, Richard James, a chaplain to a diplomatic mission, and Samuel Collins, a physician to the Tsar. Each gentleman published a collection of Russian tales upon his return home to England.

It was not until the nineteenth century that interest in the collection and publication of folktales by Russian authors arose. This was in response to a rise in national self-awareness (during this time there was an interest in Russia's past and folklore) and the inspiration of the German folklorists, especially the Brothers Grimm. Two of the most influential Russian intellectuals during this period were the writer, Alexander Pushkin, and the folklorist, Alexandr Afanasiev. Afanasiev's work, Russian Folktales (1855-1863), is still one of the largest collections of folktales in the world containing some six hundred entries. Although other collections have been published since then, none equals Afanasiev's for richness and size. [5]

The collecting, publishing and study of Russian folktales has continued into the Soviet era, but changes have been made which reflect the political climate.

In the 1930's folklore was recognized as a significant factor in the formation of socialist cultures. Folktales had to reflect the guiding principles of Marxism-Leninism. Folklore was viewed as a powerful force to advance communism. It "...constituted an effective means of agitation and propaganda for communist ideas." [4] p.140 The works now collected and published employed the motifs and styles of traditional folktales but used contemporary life as the source of their subjects. The new heroes were the leaders of the socialist fatherland, the factory heroes and leader heroes like Stalin and Lenin. Folktales were

required to fit the Soviet mold. Two major folklorists of this era were Vladamir Propp and Y.M. Sokolov.

Even though the Soviet political system has affected to some degree the style of the Russian folktale, the tradition of collecting and publishing them, which started in the seventeenth century, still goes on.

Russian folktales fall into three major types: animal tales (skazka o zhivotnykh), tales of everyday life (bytorye skazki), and fairy tales (volshebnye skazki).

Animal Tales — Brief humorous stories that expose and make fun of man's vices and false virtues through a series of dramatic encounters between animal surrogates. [3] Favorite figures are bears, hares, foxes, and roosters.

Tales of Everyday Life — Often based on contrast and tend to glorify the peasant through a contest of wits between a peasant and his wife, a peasant and a priest, or a peasant and a nobleman. These are often satirical and moralistic in their point of view. [4]

Fairy Tales — Similar to fairy tales in other parts of the world but limited by their number of plots. One of the most common plots concerns a hero who for some reason leaves home, has to carry out one or several different tasks, encounters many obstacles and helpers along the way, accomplishes these tasks, and as a result gains wealth or a fair maiden in the end. These tales are unique in that they frequently begin with a prologue to transport the listener into the realm of the story and end with an epilogue which returns him to the real world. [4]

This bibliography proposes to acquaint librarians or teachers with the wealth of folktales found in the traditional literature of Russia. It further proposes to offer a selection of tales which can be enjoyed by children of all ages.

REFERENCES

(1) Coxwell, C.F. *Siberian and Other Folktales.* London: C.W. Daniel, 1982.

(2) *The Study of Russian Folklore.* Translated and edited by Felix J. Oinas and Stephen Soudakoff. The Hague: Mouton, 1975.

(3) *The Modern Encyclopedia of Russian and Soviet Literature,* 1984 ed. S.v. "Folklore."

(4) *Handbook of Russian Literature,* 1985 ed. S.v. "Folklore."

(5) Alexander, Alex E. *Russian Folklore: An Anthology in English Translation.* Belmont: Nordland, [1975].

SELECTED BIBLIOGRAPHY OF STORY SOURCES

Adult Audience

Afanasiev, Alexandr N. The Bawdy Peasant. London: Odyssey Press, [1970].

A risque selection of stories from the Russian "secret tales" initially collected by Afanasiev in the mid-1800's. (These tales are the equivalent of today's bar-room jokes.) Different variations of the same tale are listed, along with a list of Russian words that were retained by the translator because of the absence of direct equivalents in English. Loose translations of these words are offered. The appendix contains folklore annotations that trace the appearance and literary history of the tales.
This work is definitely an ADULT ONLY collection of tales.

General Audience

Afanasiev, Alexandr N. Russian Fairy Tales. Translated by Norbert Gutterman with Commentary by Roman Jakobson. New York: Pantheon, 1945.

Afanasiev is perhaps the most famous Russian folklorist of the nineteenth century. His collection of fairy tales is quite extensive with over one hundred tales recorded in this work alone. Most of the fairy tales are relatively short ranging in length from one page to just over five pages.
This work also includes color illustrations and black ink sketches. The commentary is comprised of a brief history on the collecting of Russian folklore, a notes section, and an alphabetical index to the characters contained in the fairy tales.

_____ Russian Folktales. Introduction and notes by Leonard A. Magnus. New York: E.P. Dutton, [1916].

From about 1850 to 1870 Afanasiev traveled to all parts of Russia and laboriously took down from the lips of the peasants their tales. This work represents a small portion of what he collected.
Seventy stories are recorded in this collection ranging in length from one page to more than ten pages. Ironically one of the tales is "A Cure for Storytelling".)
The introduction expresses the translator's wish to keep as close to the style and diction of the original tales as possible. The notes section includes a glossary of words, names, and terms used in the tales.

Alexander, Alex E. Russian Folklore: An Anthology in English Translation. Belmont, Ma.: Nordland, [1975].

Chapter six (p.127-302) deals exclusively with folktales. The introduction to the chapter defines the three major types of folktales, animal, everyday life, and fairy tales. It also gives some general background information on the history of Russian folktales. This chapter is then further divided into the three major types, with colorful examples of each. (It includes six fairy tales, three animal tales, and two everyday life tales.)

Alexander's work also has chapters on topics such as poetry, charms, ballads, and epics, along with a "sources and selected reference section."

Coxwell, C.F. Siberian and Other Folk-Tales. London: C,W. Daniel, 1982.

Originally published in 1925, this work contains over 100 tales from the many different geographic locations that make up the Soviet Union. Each section begins with an introductory statement about the region and gives a brief history of the geographical area. Notes are used at the end of each section providing additional information on the elements in the stories that may be unique to the area the tale comes from and items which may not have gracefully survived English translation and need more clarification.

The stories in this collection tend to be brief, some less than a page.

Gerver, Adolph. Great Russian Animal Tales. New York: Burt Franklin, [1970].

This collection of 50 animal tales was originally published in 1891. The work contains an introduction, a synopsis of each tale, an index, and an appendix. The appendix contains a bibliography of where the tales were collected and a short summary of Lisa Patrikjevna, a tale in verse, which was compiled from the folk fables and folk songs of the Russian animal epics by A. Masarovskif in 1882.

Löwis of Menar, August Arthur von. Russian Folktales. Translated by E.C. Elstob and Richard Barber. London: Bell, 1971.

This work contains a collection of over thirty tales from three of the many ethnic groups which make up the Soviet Union,the Ukrainians, the White Russians, and the Russians. It is unique in that there are little poems at the end of certain tales that lead the reader to the next tale or signify the end of the tale.

A sources section at the end of the volume gives the non-translated titles of the tales and lists the various original sources from which the stories were collected.

Ralston, W.R.S. Russian Folktales. New York: R. Worthington, 1880.

Ralston dedicates his book to the memory of the famous Russian folklorist, Alexandr Afanasiev. In the preface Ralston states that his chief aim in collecting and publishing his work is to familiarize English readers with Russian folktales. He also gives a commentary on how the stories reflect certain aspects of Russian life. The fifty short tales included in this work cover themes of mythology, magic, witchcraft, and ghost stories. Each chapter introduces a theme, has stories illustrating the theme, and provides references to other translations of the tales.

Ransome, Arthur. The War of the Birds and the Beasts. Edited by Hugh Brogan. London: Jonathan Cape, 1984.

A delightful collection of eleven tales by Arthur Ransome, who became interested in collecting and translating Russian tales as a young man when he came across a collection of badly translated stories. This inspired him to learn the language and make his own collection of Russian tales. He wanted the tales to remain, "...clear, swift, uncluttered and magical."

The title tale is an animal tale about why the birds and the beasts no longer live together. Birds now live in the trees while beasts live on the ground.

Black and white etchings scattered throughout the work provide portraits of some of the characters in the tales.

Wölisen, Maria-Gabrielle. The Russian Folktale: Some Structural and Thematic Aspects. München, Germany: Verlag Otto Sagner, 1969.

A doctoral dissertation that explores the nature and form of those tales in Russian oral tradition that have as their main theme the journey of the central hero.

This work makes interesting reading on the nature of the hero in folktales and contains an extensive bibliography on the different collections of Russian folktales.The appendix contains eight tales which were pulled from collections written in the 1940's and 1950's. The tales all deal with the theme of a miraculous nature, e.g., frogs turning into princes.

Zeitlin, Ida. Skazki. London: T. Fisher, Unwin [n.d.].

This collection of thirteen stories from old Russia includes all three (animal, fairy, and everyday life major types of tales. Zeitlin compiled her stories from a variety of nineteenth century authors such as Afanasiev, Pushkin, and Zhukovsky. She made an effort to retain the spirit of the originals, but she made no attempt to achieve the enhanced, the literary quality of the stories.

This work also contains over twenty beautifully colored illustrated plates depicting certain characters in the stories. A treat to look at.

Juvenile Audience

Carey, Bonnie. Baba Yaga's Geese and Other Russian Stories. Bloomington: Indiana University Press, [1973].

Carey has provided a collection of over thirty short tales enabling children of all ages to enjoy Russian folk stories. She uses folk tale motifs such as tricksters, bullies, and disappearing objects. Some of the other themes represented are fables (basnya) that depict human weaknesses with mocking irony to make a moral point and fairy tales (volshebnye skazki) that are filled with enchantment and wonder.

This work, which is illustrated by Guy Fleming, contains a list of Russian story sources and a riddle section. It is recommended for readers aged 5-11.

Folktales from Russian Lands. Translated by Irina Zheleznova. New York: Dover, 1969.

A children's collection of over thirty tales. This work is unique in that the translator, as a way of introduction, invites her readers to, "open the book...[and] find yourself in a world of magic." She explains that "old friends" such as Little Red riding Hood and Cinderella will not be found but instead the reader will find "new friends" such as Boroldoi-Mergen, the brave hunter of the Altai Mountain and Pokati-Goroshek, the Rolling Pea.

This work is illustrated with black and white ink sketches and provides a table of contents for easy access to the stories.

Pushkin, Alexander. The Golden Cockerel and other Stories. English version by James Reeves. New York: Franklin Watts, [1967].

Pushkin, identified as, "...the most brilliant and original Russian writer of the early nineteenth century," has been credited with changing the course of his country's literary history by using folktales as subjects for poetry.

He is known for turning the "crude stuff" told by the peasants into "exquisite verse" enjoyed by all.

The Golden Cockerel is a fine example of his work. It contains five fairy tales which reflect Pushkin"s ability to transmit a rough, nonliterary source of literature into a marvelously simple story.

This book is beautifully illustrated with colorful pictures depicting various characters in the fairy tales.

Russian Folktales — Russkiye Narodyne Skazki

PATHFINDER

Audience: General Public Facility: Hamilton Library

Scope: To provide an easy to use, informative guide to the variety of sources available in Hamilton Library on the topic of Russian folklore ranging from scholarly works, to childrens' tales, to collections of tales geared towards the more sophisticated reader.

SAMPLE SUBJECT HEADINGS:

Folklore -- Russia	Tales -- Russia
Folk literature -- Russia	Folktales -- Soviet Union

Call number	Author	Title
SAMPLE REFERENCE SOURCES:		
Ref GR 74.6 M3	MacDonald, Mary R.	The Storyteller's Sourcebook
Ref PG 2940 H29 1985	----	Handbook of Russian Literature
Ref PG 2940 M6 V7	----	The Modern Encyclopedia of Russian and Soviet Literature
SAMPLE SCHOLARLY SOURCES:		
Journal		
PG 2900 R88	----	Russian Literature Tri-Quarterly
Books		
GR 202 O35 1975	Oinas, Felix, ed.	The Study of Russian Folklore
GR 190 R3 1880	Ralston, W.R.S.	Russian Folktales
SAMPLE COLLECTIONS OF TALES:		
GR 190 A4	Afanasiev, Alexsandr	Russian Folk-Tales
Juv PG 3115 C37	Carey, Barbara	Baba Yaga's Geese and other Russian Stories
Juv PG 3347 A15	Pushkin, Alexander	The Golden Cockerel and other Stories
GR 202 R36 1984	Ransome, Arthur	The War of the Birds and the Beasts
GR 190 Z4	Zeitlin, Ida	Skazki

HAPPY READING!!

STORIES FOR TELLING

A Sample story hour program:

Audience: Elementary School children

Topic: Russian Folklore

Theme: Animal Tales

I. INTRODUCTION -- Russian Greeting

A. Good Morning -- dóbrye útra

B. Good Afternoon -- dóbrye dyen

II. INTEREST GRABBER -- Poem/Proverb/Picture Book

A. Poem, "The Hen" Afanasiev, Alexsandr. Russian Fairy Tales. Translated by Norbert Gutterman with commentary by Roman Jakobson, New York: Patheon, 1945, p. 27.

B. Proverb, "The Wolf and the Fox" Alexander, Alex E. Russian Folklore: An Anthology in English Translation. Belmont: Nordland, (1975), p.123.

C. Picture Book, Pushkin, Alexander. The Goldern Cockerel and Other Stories. English version by James Reeves. New York: Franklin Watts, (1967).

III. AUDIENCE PARTICIPATION -- Riddles

A. "What wears a coat in the summer but is bare in the winter?

The Forest.

Carey, Bonnie. Baba Yaga's Geese and Other Russian Stories. Bloomington: Indiana University Press, (1973), p.86-88.

B. Riddles may also be found in V.P. Anikien's Russian Proverbs, Sayings, Riddles and Children's Folklore.

IV. TALES TO TELL -- A Frog Motif

A. "The Frog-Tsarevna" Wöisen, Maria-Gabrielle. "The Russian Folktale: Structural and Thematic Aspects." Müchen: Verlag Otto Sagner, 1969, p. 191-195.

B. "The Traveling Frog" (See Bonnie Carey's work, p. 33-38.)

C. "A Tale of Two Frogs" (See Bonnie Carey's work, p. 58-60.)

V. CONCLUSION

A. Thank you -- spasíba

B. Good by -- da svidánya

NORWEGIAN FOLKTALES

by

Lynda Pepper

INTRODUCTION

The intended audience for this discussion of Norwegian folktales is the elementary school teacher or librarian. The introduction includes background information on the collection of the tales by well known scholars plus a general characterization of the tales. Major characters, themes, and influences are described.

An interest in collecting and studying folklore in Norway was tied to the rising spirit of Norwegian nationalism. Norway gained her independence from Denmark in 1814. Thereafter Norway sought to promote her national identity. Around the middle of the century scholars discovered a rich, native tradition that had almost been forgotten. Much of the language and culture of the Norwegians had gone underground and persisted in the tradition of the countryside during the years of union with Denmark.

Strongly motivated and inspired by the work of the Grimm brothers of Germany, two scholars, Peter Asbjörnsen and Jörgen Moe, sought out tales and songs of the villagers as proof that there was an ancient mythology that was distinctively Norse.(5) They were among the first to collect and publish the tales which had been orally transmitted in remote areas of Norway for generations. Their book, Norske Folkeeventyr (Norwegian Folk Tales), revealed that a native imaginative oral literature existed among the common folk. It "was perhaps the greatest single event in the whole movement of that generation toward a more truly national culture."(2) p.ix. In this classic collection of tales, Asbjörnsen and Moe laid down, once and for all times, the folk tales of the common people unadorned with frills, but simple and straightforward. They succeeded in giving a dignity to the oral literature and revealed the poetry of popular tradition. Their work also won acclaim on intellectual grounds because it supported the thesis of Jacob Grimm that the oral literature of the Aryan peoples had filtered throughout all areas of Europe. Variants of Norwegian tales could be found in Germany and other European countries.(5)

Characteristics

The tales, gathered from peasants, reflect the tremendous imagination of the people as well as their independence and self-reliance. Unlike the tales of some other countries, they are not elegant or flowery. Characteristically, the tales are bold, out-spoken, and have an undertone of realism and earthy folk humor.(10) The subject of the tales often deals with real life with its troubles, sorrows, and joys. The language and tone are more

homely than in some other collections, but these were the tales of the peasants. Nevertheless, the principles of morality are maintained. The tales are full of Norwegian mysticism and have a large number of legendary creatures such as nymphs, brownies, goblins, merfolk, sprites, nisses, and, especially, gluttonous trolls.

The hero of the stories is often Espen Ashlad, the youth who seemed too lazy to do anything. He is usually found sitting by the fire rooting and poking the ashes. Possibly he did this for the purpose of making matchwood of resinous fir to be used instead of candles.(4) Most often he is the youngest, the dreamer, and sometimes disliked by his parents and brothers. Of humble birth, he is kind and honest and surmounts overwhelming obstacles to win the princess and half the kingdom. For the hardworking Norwegians, he embodies a wishful dream. That dream is that a man could take life easy most of the time and yet become successful when faced with a difficult or dangerous task.(10) The Norwegian scholars of the nineteenth century held up Ashlad's rugged individualism as a model of courage and perseverance. His enduring character personifies the positive traits of the nation.(8)

The storytellers of the north often uses trolls as the antagonists. The trolls are derived from the fabled giants of Norse mythology. They are malicious, rich, stupid, and gullible. They can take any shape, such as the giant troll with twelve heads or the small mischievous trolls, called gnomes, who mine gold deep in the mountains. The significance of the trolls is that they are connected with the blind forces of nature, with danger, ignorance, enormous strength and magic powers.(1)

Huldre-folk are creatures related to the trolls. In comparison, the huldre-folk associate more closely with man. Often the lived under a farm building, one not in daily use and rarely visited by man, such as an outbuilding. They are also thought to occupy grave mounds belonging to the farmstead. They can be beautiful or grotesque, with abnormally long noses. The comely young huldre maidens often try to capture some young mortal lad but they have to be careful to hide their cow's tail!

In the huldre world nothing is what it seemes to be. What looks lovely is actually squalor and misery. An old hag can appear to her husband as a beautiful young woman.

Coming into contact with huldre-folk involves risk. In many legends the theme is their insatiable desire to capture a human being. They often exchanged one of their

brats for a human baby. The changeling is a heavy burden to the mortal family. This type of legend was once used to explain the birth of abnormal or deformed infants and the disappearance or premature death of children.(5)

Another type of legendary being is the nisse who is the guardian of the farmstead and its host. He is small in stature and wears a red cap with a tassel. The nisse is known throughout Denmark and Germany although the idea of a supernatural guardian of the farm is far more ancient in the Norwegian tradition.

References to magic and witchcraft are numerous. Witches, spells, ghosts, and shapeshifting are often mentioned. Legends concerning shapeshifting are stories about persons under a spell and able to assume for a period of time the shape of some dangerous animal, usually a bear. "East O' the Sun and West O' the Moon" is an example of shapeshifting because the white bear in the story is really a prince who is under the spell of a wicked stepmother.

The theme most popular in Norwegian tradition is the rescue from a troll. A large number of tales have the troll returning home and smelling the presence of a human being.

Influences

Historical legends records some events in the past and are associated with some definite locality. Only rarely is the subject of the legends associated with the history of Norway as a whole. A few examples of these subjects include: the National Saint, St. Olav; the Black Death or Great Plague; and to a lesser degree, past wars and searches for buried treasure. St. Olav, the patron saint of Norway, has left a strong imprint upon the oral tradition. As the king who converted his countrymen to the Christian faith, he is accredited with building many churches in Norway. Legend tells us that he enlisted the assistance of a troll in the building of the most famous church in Norway. Tales about his conflicts with trolls and other beings are common. (5)

The Great Plague, that took place around 1351, was a national disaster in which approximately one-third of the population of Norway died. In one western province nearly two-thirds of the people perished from the plague.(5) In some historical legends the plague is personified as an old hag wandering through the country with a broom and a rake. Many stories telling of encounters with her deal with men ferrying the hag across a lake or deal with the few who survived a meeting with her and their fate.

Norwegian folk tales are shaped in part by the sombre conditions in the northern mountains, the long dark winters and the stormy seas, as well as the influence of the Lapps and Finns and other people across the Baltic Sea.

The character of the tales is also shaped by the ancient mythology. "The isolated Icelandic settlement, and the late conversion of the people to Christianity, had nourished the old Norse mythology, which left its imprints on the modern popular tales."(5) p.xiii. Belief in pagan gods lasted until about 1000 AD. There is much lore about the gods and their beautiful walled city called Asgard that stood in the mountains of heaven. Three main gods who stand out in these myths are Odin, father of the gods; Thor, god of thunder; and Freyr, with his twin Freyja, who are gods of fertility. The old Norwegians named the days of the week in honor of their gods. Tuesday was named after the god Tyr, Wednesday was named after the god Odin, Thursday from Thor, and Friday from Frigga, the most beloved goddess of Asgard.(7)

Conclusion

Due to their popular appeal, Norwegian tales have flourished since they were collected and have been translated into many other languages. The entire collection provides a rich source of tales for children and adults. Teachers and librarians are sure to find that tales with trolls, princesses, and magical beings are especially fascinating to children.

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10. Undset, Sigrid, ed. True and Untrue and Other Norse Tales. N.Y.: Knopf, 1945.

Collections

Asbjörnsen, Peter Christen and Jörgen Moe. Norwegian Fairy Tales. Translated by Helen and John Gade. N.Y.: The American Scandinavian Foundation, 1924.

A compilation of thirty-three tales filled with Norwegian mysticism, humor, and the small homely details of peasant life. Tales are grouped according to contents: garrulous animals in hunting and fishing episodes, fisherfolk and their superstitions, tales based on medieval legends, and fairy tales. A good source for the storyteller. Contains a brief introduction and a sprinkling of pencil sketches.

_____. Norwegian Folk Tales. N.Y.: Viking Press, 1960.

A magnificent collection of thirty-five Norwegian folk tales from the famous Asbjornsen and Moe collection from 1845. Introduction gives background information about the tales, and their compilers and illustrators. Numerous black and white illustrations and text present the essence of northland farm life, a blend of down to earth realism and wild spurts of imagination, sometimes fearful, sometimes humorous. Suitable for reading aloud.

Asbjornsen, P.C. East of the Sun and West of the Moon. Garden City, N.Y.: Doubleday, 1977.

A collection of six traditional Norwegian stories, with a preface about the stories and a brief biography on the artist, Kay Nielsen. Translations have been slightly modified for modern usage. These powerful tales teem with danger, intrigue, trolls, and enchantment. Striking black and white illustrations plus color reproductions of thirteen elegant paintings bestow both a romantic and Oriental quality to the tales.

_____, East of the Sun and West of the Moon. Edited and illustrated by Ingri and Edgar d'Aulaire. N.Y.: Viking Press, 1969.

An anthology of twenty-one of the best loved Norwegian folk tales. Tales were selected, adapted, and skillfull illustrated by two award winning artists, Ingri and Edgar Parin d'Aulaire. Stories are dramatically illustrated in full page black and white pencil drawings. Contents include an introduction with background information in addition to the tales of trolls, princesses, cinderlads, talking cats, and a glass mountain. For ages 8-12.

_____. Tales From The Fjeld. Translated By George Webbe Dasent. N.Y.: Benjamin Blom, 1970.

The translation of Asbjornsen's Norske Folke-eventyr. It is the most complete collection containing fifty-one Norse fairy tales, many of which are Norse variations of tales from other countries. Generously sprinkled with fanciful illustrations. A good source for the storyteller because of the variety of tales with descriptive dialogue.

Booss, Claire. ed. Scandinavian Folk and Fairy Tales. N.Y.: Avenel Books, 1984.

A rich source of more than 200 Scandinavian tales with 100 illustrations and introduction. The tales capture the lyrical, romantic qualities of the people as well as the earthy comic ones. The stories have a wealth of super-natural creatures such as faires, elves, goblins, dwarfs, giants, trolls, and spirits of the house and barnyard. Tales from each country are grouped together. The intriguing black and white line drawings masterfully express all the varying moods.

Haviland, Virginia. Favorite Fairy Tales Told in Norway. Boston: Little, Brown and Company, 1961.

A selection of seven Norwegian tales adapted from and retaining the folk quality of the original collection of Asbjörnsen and Moe. Can be read independently by children 8-12 years old. The book is one of a series by the same author. A simplified retelling of favorite tales for children with color illustrations that capture the spirit of the tales.

Undset, Sigrid, ed. True and Untrue and other Norse Tales. N.Y.: Knopf, 1945.

A collection of twenty-seven favorite Norse tales. Extensive introductory essay presents the development and nature of folktales in general. Characterizes the Norwegian folk hero, Espen Ashlad, and the moralistic nature of the tales. The essay highlights the contributions of Asbjörnsen and Moe. Pen and ink illustrations add action and imagery to the tales. Suitable for independent reading for grades 4-7.

Single titles

Asbjörnsen, P.C. The Squire's Bride. N.Y.: Atheneum, 1975.

A story about a rich, elderly country squire who has everything except a wife. He is determined to marry the pretty young farmer's daughter whether she is willing or not. She outsmarts the slow-witted squire and her greedy father. Enhanced by Marcia Sewall's broadly humorous black and white pencil sketches. Excellent for sharing with preschool or primary grades.

Asbjörnsen, P.C. and Jörgen Moe. The Runaway Pancake. N.Y.: Larousse and Co., 1980.

Originally published in 1871 as "Pannekaken" in Norske Folke-Eventyr. The story of the pancake who ran away from the Mother-Puther, Manny-Panny, Henny-Penny, Rooster-Pooster, etc., only to be gulped down by Piggy-Wiggy. Large colorful illustrations by Svend Otto S. make this book excellent for sharing with lower elementary grades.

Asbjörnsen, P.C. and J.E. Moe. The Three Billy Goats Gruff. N.Y.: Harcourt, Brace, and World, 1957.

A picture book of a well known folk tale in which the wicked old troll attempts to gobble up each goat in turn only to meet his match in the Big Billy Goat Gruff. In bright and bold spring colors, Caldecott Award artist Marcia Brown brings to life the carefree spirit of the three Billy Goats in their adventure on the mountain. For a less graphically violent ending, see Paul Galdone's version of the same tale. (Seabury Press, 1973)

D'Aulaire, Ingri. D'Aulaire's Trolls. Garden City, N.Y.: Doubleday, 1972.

A picture book with descriptions and stories of the various trolls and hulder people that live in Norway. Colorful and humorous illustrations of mountain trolls, forest trolls, trolls with many heads, trolls that carry their heads under their arms, gluttonous trolls that devour humans and troll-hags with long, red, crooked noses will capture the imagination of children ages 6-12.

Hague, Kathleen and Michael. East of the Sun and West of the Moon. N.Y.: Harcourt, Brace, Jovanovich, 1980.

A stunning picture book of a classic tale in which a girl consents to live with a mysterious white bear in a faraway castle. She discovers that the bear is really a prince who has been bewitched by his troll stepmother. Michael Hague's colorful paintings enhance the story throughout the suspenseful events as the girl travels east of the sun and west of the moon to free her beloved prince.

_____, The Man Who Kept House. N.Y.: Harcourt, Brace, Jovanovich, 1981.

A picture book beautifully illustrated by Michael Hague. A funny story about a farmer who is convinced that his work in the fields is harder than his wife's work at home. He trades places with her for a day and experiences one disaster after another. An excellent book for sharing with lower elementary grades.

Keyser, William. The Days of the Week. N.Y.: Harvey House, 1976.

Seven concise stories tell of the adventures of the gods for whom our days of the week were named. Tuesday, Wednesday, Thursday, and Friday were named after the Nordic gods Tyr, Odin, Thor, and Frigga respectively. Each story has a simplified plot and a single unifying theme. Useful for the study of word origins or Scandinavian mythology. Numerous, dramatic pen and ink illustrations complement the text.

FOLKTALE USE IN THE CLASSROOM AND LIBRARY

As a legitimate form of oral literature, folktales should be presented wherever possible in the curriculum. In a library setting, there are many possible uses for folk literature. One suggestion is for the librarian to develop a folktale unit in which a few stories from a certain country are shared each week as the children come into the library for story hour. During this sharing time, the librarian can either tell, dramatize, or read aloud a number of short tales depending on the time allowed. Folktales can also be presented according to theme, such as stories about Ashlad and the princess, stories about trolls, magical objects, or talking animals.

One successful program in Highland Park Elementary in Austin, Texas was a storytelling project that was directed by the school librarian. Fourth and fifth graders, who needed to improve their ability to speak in front of a group, were given some folktales to learn. After preparing illustrations on poster board to go with the stories and practicing with a partner, they told their stories to small groups of kindergarteners coming to the library for story time. The outcome of the project was that the students developed confidence in their ability to speak before a group using familiar material carefully rehearsed.

Traditional Norwegian folk tales provide a rich source of material for classroom dramatics as well as for storytelling. For example, the familiar "Three Billy Goats Gruff" could be effectively dramatized with simple stage props, such as tables for an improvised bridge. Paper horns and curly white paper beards as props for the goats could be integrated into an art activity as well.

Suggestions for story hour for primary grades

1. Theme - trolls
   Sound filmstrip, D'Aulaire's Trolls by Ingri and Edgar Parin D'Aulaire. Narrated by Tom Carlin. (10 minutes)
   If sound filmstrip is not available, D'Aulaire's Trolls can be found on the shelves of most libraries and is very similiar to the filmstrip.
   The Three Billy Goats Gruff.

2. Theme - foolish man versus wise woman
   The Man Who Kept House
   The Squire's Bride
   "Gudbrand on the Hillside" (Asbjornsen, Viking Press, 1969)

3. Theme - explanation tale
   "Why the Sea is Salt" (Undset, Knopf, 1945)
   "Why the Bear is Stumpy-taled" (Asbjörnsen, Viking Press, 1969)

Suggestions for grades five and six

1. Theme - stories of enchantment
   East of the Sun and West of the Moon

2. Theme - Ashlad and the princess
   "The Seven Foals" (Undset, Knopf, 1945)
   "Soria Moria Castle" (Undset, Knopf, 1945)
   "The Princess on the Glass Mountain" (Asbjörnsen, Viking Press, 1969)
   (only tell one because each tale is long)

3. Theme - historical legends
   "King Olav, Master Builder of Trondheim Cathedral"
   "The Plague as an Old Hag is Ferried Across a River"
   "Hidden Treasures: The Silver King"
   (Christiansen, The University of Chicago Press, 1965)

Folk tales and social studies

Folk tales can also become an integral part of each social studies unit. Folk tales of Scandinavia can be read or told to enhance the flavor of each country of Scandinavia, for example. Taking this idea even further, students could even put together a full-dress storytelling program for classmates and parents at the conclusion of a unit of study on a particular country or continent.

LIBRARY PATHFINDER

TOPIC: Folktales of Norway

SCOPE:
This guide lists sources in Kaneohe Regional Library on the topic of Norwegian folktales. It is designed for an elementary school teacher or librarian who is seeking sources of collections or single titles of Norwegian tales in addition to background information on the topic.

REFERENCE TO GENERAL DISCUSSION OF THE TOPIC:
Encyclopaedia Britannica Macropaedia, 15th ed. S.v. "Development of children's literature."

SUBJECT HEADINGS:
An index to the books in this library is in the microfilm catalog accessed by a machine reader. To find information on this topic, look under the following adult and juvenile subject headings:

Folk-lore
Folklore - Norway
Folklore - Scandinavia

FREQUENTLY MENTIONED TEXTS AND CALL NUMBERS:

Adult collection:
R 016.3982 Folk Literature and Children
R 398 M MacDonald, Margaret. Storyteller's Sourcebook
398.2 S Scandinavian Folk and Fairy Tales

Juvenile collection:
There are several collections of tales and single title tales in the juvenile collection with the call numbers: J 398.2 A (Asbjörnsen), J 398.2 D (D'Aulaire), J 398.2 H (Hague), and J 292 K (Keyser).

Filmstrip 398.2 D D'Aulaire's Trolls. The illustrations and dialogue for this filmstrip were taken from the book by the same title. (Doubleday, 1972) Music complements the narration and illustrations.

THE WEE FOLK OF THE BRITISH ISLES

by

Eva T. Russell

INTRODUCTION

This section of the sourcebook is about the "little people" in the folklore of the British Isles. The accompanying information and bibliography of collections is compiled for the use of teachers and librarians working with elementary and middle school-age children.

The "little people" in the tales of folklore are considered as part of the fairy tradition by folklorists around the world. The little people are all fairies of some nature and are referred to as such in the literature. Thus for the purpose of this sourcebook, when the term fairies is used it means some type of "little person."

Belief in fairies has been explored by many people, and frequently explained, but still remains one of the most mysterious and bewildering subjects that the folklorist can investigate. One reason for the mystery is the widely held belief that it is unlucky to speak of fairies. Besides this, the fairies themselves are so varied and the theories about their origin so diverse that it is often difficult to paint a consistent picture of them. (1).

Anyone who wants to study the characteristics of fairies all over the world cannot begin better than by reading The Fairy Mythology by Thomas Keightley. Though a century old, it is still extremely valuable. Keightley gives a comprehensive look at each type of fairy and then studies the origins and folk-lore of the fairy faith by separate countries. His book contains many tales that can be used by the storyteller or collector.

Fairies of the British Islands are of all kinds. There are good and bad ones, beautiful and hideous ones, stately and comical ones. (2) Most fairies have powers of a kind, and can at least bring good or ill luck, strike mortals with paralysis, slay cattle and feed on the goodness of grain and milk. Some of them can do either good or ill, some are wholly wicked; even the best of them need to be treated with respect. (3) They love cleanliness and order above all things and expect this to be respected by the humans they choose to visit. They think nothing of taking any mortal goods, milk, meal, or cattle, which they might need, but they severely punish any mortal who might steal from them. They hate miserliness above all things, and love openness and are free, cheerful characters. When dealing with them, politeness is very important, though some must never be thanked. This politeness can also turn to rudeness very quickly. They love their privacy, and will punish eavesdroppers and spies. At the same time they are grateful

for hospitality and kindness, and often repay it disproportionately. (1)

The fairies' worst habit was that of stealing babies out of their cradles and leaving changelings in their place. This is the most distressing trait of the fairies to mortals. This belief has probably caused more cruelty and unhappiness than any other piece of fairylore.(1)

One of the greatest variations of fairies is that of size. Sometimes the fairy itself has control of this by shape-shifting. They can enlarge themselves or shrink into midgets. The most common fairies of the country tradition, however, are generally described as the size of a three-years old child or the smaller ones about eighteen inches in height. There are some that are insect-sized and then some, like the Tylwyth Teg of Wales, who can be human size only to suddenly appear smaller. In Hampshire, in the tale "I Weat, You Weat," we see fairies so small that a grain of wheat is a burden, and the Muryans of Cornwall reach the size of an ant only at the last stage of their appearance on earth.

The fairies of the British Isles vary as much in dress as they do in appearance and size. Green is generally acknowledged as the fairy color, particularly in the Celtic countries, and for this reason is so unlucky a color that many Scotswomen refuse to wear green at all. Red runs a close second as the color of the fairies. Many of the little people are described like the trooping fairies of Ireland, wearing little green coats and tiny red caps. These red caps are very common for all kinds of the homelier fairies. (4) A Cluricaune of the Abbey Lubber type is described as wearing a red nightcap, a leather apron, long light-blue stockings and high-heeled, buckled shoes. (2) Elves wear green, pixies wear green, leprechauns are green, but the Silkies of the North of England wear glistening white silk and the Tylwyth Teg of Wales wears white flowing dresses or gowns.

The beliefs about fairy origins are best described in <u>The Fairy-Faith in Celtic Countries</u> by Mr. Evans- Wentz. In 1908 Mr. Evans-Wentz, an American of Celtic descent, set out on an exploration of the area: Ireland, the Highlands of Scotland, Wales, Cornwall, the Isle of Man and Brittany. He travelled through all the regions, visiting and living in peasant cottages and collecting material from people of all classes of society. He was himself a believer of fairies, so it is felt he encountered believers without a trace of scepticism or condescension. (5)

Three beliefs have become the most prominent. The fairies as the dead comes from the pre-Christian times. Sometimes the particular class of the dead is specified. The Sluagh or fairy hosts are the evil dead, according to Highland belief. In Cornwall the small people are the souls of the heathen dead, who died and were not good enough for Heaven nor bad enough for Hell. (4)

The fairies as fallen angels comes probably out of the post-Christian time. In Ireland this belief is quite widespread. In a tale told to Wentz "the islanders believe that the fairies are the fallen angels who were cast down by the Lord God out of heaven for their sinful pride." (6) p.82.

Occasionally, the fairies were thought to be astral or elemental spirits. These would be the fairies found in the elements of nature. Examples of this in Scottish folklore would be the Shellycoat (a water spirit) or the water kelpies and bogey beasts.(1)

In the peasant tales, the little people fall into two distinct groups: trooping fairies and solitary fairies. It is a distinction that holds good throughout the British Isles and is indeed valid wherever fairy beliefs are held. The outdoor trooping fairies flocked together in companies and lived underground in mounds or hillocks out on the moor land. They sometimes lived in the trunks of trees. Examples of these would be the Pixie of Devonshire or Cornwall counties, Elleydon or Portunes of Wales, and the Welch Coblynau.

The solitary fairies were the household sprites. They were loners and almost always male. Mary Calhoun found one exception, a female brownie, Hairy Meg, who lived in the Scottish Highlands. These were usually little men who either helped or tormented in the house and the barn. If helpful, all they wanted in return was a bowl of porridge set out on the hearth for them. In this group fall the brownie of Scotland; the boggart of northern England; other English elves; and the bwabch or puck of Wales. (7) The leprechaun of Ireland, the fairy shoemaker whose hoards of gold are much coveted by mortals, is also a solitary fairy. Many people have spent their time trying to get rid of these household sprites even to the point of moving. Often the little fellow would only follow them to their new home.

Fairies' methods of flight and levitation are similar to those practiced by witches. The small fairy would use ragwort stems or twigs instead of a broomstick. Some form

of incantation is always used to get started. Sometimes the power of flight is given by a blue cap. (1)

How does the human come into interaction with the fairies? Instances of circling to see the fairies are reasonably common in British folklore. This was often connected with the Fairy rings or green ringlets which sometimes appear on pasture land. If anyone ran nine times around these rings on the night of the full moon, he would come in contact with the fairies. In Shropshire, it was believed that if anyone walked around a field where cattle were grazing and finished the circuit at midnight, he or she would see the Little People. In the article "Circling As An Entrance to the Otherworld," Samuel P. Menefee cites several examples of this procedure in folktales for children. (8)

Fairy stories, like other folk tales, are as international as human speech. The same stories are heard in most parts of the world and have been classified by such people as Antii Aarne and Stith Thompson. (9) Man will always need a means of coming to terms with eternal mysteries, events and persons that have never been, and images that cannot be rationally explained. This idea of the other-world, this collection of mysteries and of things unaccountable and irrational, can in a sense be accounted for in the fairy faith. (10)

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(9) Logan, Patrick, The Old Gods: the Facts About Fairies. Belfast, Ireland: The Appletree Press Ltd., 1981.

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STORIES FOR TELLING

Alger, Leclaire (pseud.) Sorche Nic Leodhas. Heather and Broom. New York: Holt, Rinehart and Winston, 1960.

These are tales of the Scottish Highlands that fill the reader with a great deal of the magic and romance of Scotland. These are poetic and have a definite rhythm unlike the tales of the lowlands. There are eight tales in the collection and the ones about some of the wee folk of Scotland are "The Woman Who Flummoxed the Fairies," The Lairdie with the Heart of Gold," "The Lass That Couldn't Be Frighted," and "The Bogles from the Howff." These stories are all terrific to use with children.

Belting, Natalia Maree. Elves and Ellefolk; Tales of the Little People. New York: Holt, Rinehart and Winston, 1961.

One of the best overall collections of tales of the little people because it includes a table of contents which lists the tales and gives the names of the countries they are from. There are 15 tales in the collection and they are from Italy, Africa, Wales, North America, Island of Rugen, British Isles, Eskimo country, Ireland, Turkey, Polynesia, Scandinavia, Brittany, and Iceland.

Briggs, Katherine M. and Tongue, Ruth L. Folktales of England. Chicago: University of Chicago Press, 1965.

A collection of tales divided into interesting categories. Before each tale there is a list of the motifs from Stith Thompson's Motif Index. The author also lists other titles which have the tale included. The tales of wee people in this collection are" "Tom Tit Tot," "Fairy Merchandise," "Goblin Combe," "The Fairy Follower," "Pixy Fair," "The Fairy Midwife" and "The Green Mist."

Colwell, Eileen. Round About and Long Ago. Tales From the English Counties. Boston: Houghton Mifflin, 1974.

Twenty-eight stories drawn from the oral tradition of various English counties. The author retains the directness and flavor of the original versions but has added some modern idiom for the retelling. "The Little Green Men" is about three brothers and their encounter with a wee man asking for broth. Each brother handles him differently but only the youngest brother is successful in acquiring some of his treasure. Other tales of little people in this collection are "The Fairies of Midridge," "The Tailor and the Fairies," "The Boggart and

the Farmer," "The Little Red Hairy Man," "The Piglet and the Fairy," and "The Pixy Visitors."

Finlay, Winifred. Cap O'Rushes and Other Folk Tales. Eau Claire, Wisconsin: E.M. Hale, 1974.

Nicely illustrated collection of thirteen tales some of which are classics and others are based on local traditions of particular places in the British Isles. The tales which are about little people are "The Old Woman and the Vinegar Bottle," "Simon and the Little Green Man," "Tom Thumb," and "The Widow and the Hedley Kow."

_____. Folk Tales From the North. New York: F. Watts, 1968.

A collection of Scottish and English Folk Tales. This collection of 12 tales includes four which have a "Little People" character. These are: "Jip and the Witch of Walgrave," "Childe Rowland and the King of Elfland," "Peregrine and the Redman of Rockingham Forest," and "Jonas and the Boggart of Brixworth."

Green, Kathleen. Leprechaun Tales. New York: Lippincott, 1968.

A full collection of eleven tales about the green little man of Irish tradition, the leprechaun. Some of these tales are comical, some sad. All of the tales are filled with the flavor of the Irish people and their life and much of the language of the people. Each of these tales would be great to use in a storytelling program about the Irish, the leprechaun, or on St. Patrick's day.

Hartland, Sidney., ed. English Fairy and Other Folk Tales. London: Walter Scott, 1890.

A large collection of English Fairy tales with 23 of them about the little people. These tales were not the common ones found in other collections and the stories are quite good for an elementary audience. These tales also cover more names of little people found in the fairy tradition than in any other single source. Excellent resource for this topic.

Haviland, Virginia. Favorite Fairy Tales Told in Ireland. Boston: Little, Brown, 1961.

A book in the series by Ms. Haviland which are appropriate for young children for reading and for storytelling. A great way to introduce the folklore of Ireland to children. Two of these stories

include the little people in the tale. They are "The Widow's Lazy Daughter" and "Patrick O'Donnell and the Leprechaun."

_____. Favorite Fairy Tales Told in Scotland. Boston: Little Brown and Company, 1963.

Another book in the series by Ms. Haviland of tales from countries around the world. Four of the six tales included are about the little people. The titles of these tales are: "The Page Boy and the Silver Goblet," "Peerifool," and "The Brownie o'Ferne-Den." These are all lively stories with much exciting action for telling, and each has a suspenseful climax. The illustrations help with characterization for the storyteller.

Highland Fairy Legends. collected by Rev. James MacDougall. Great Britain: Redwood Burn, 1978.

A collection of forty-eight Scottish tales about fairies, fairy-men, fairy knollers, little men, and good people. The majority of these tales do include wee people in some form. The introduction to the book gives some history about the collection of such tales in Scotland and about where these particular tales originated. The best part of the book beside the tales is the note section at the end. Much detail in this section is given on the origin of each individual tale, tracing it through collections, variations, word meanings, and interesting facts about the folk literature as it applied to this type of story.

Hutchinson, Veronica Somerville. Candle-light Stories. New York: Minton, Balch and Co., 1927.

A collection of tales from Europe with one distinctive tale from Great Britain about a little person called the Hillman. The story is called "The Hillman and the Housewife" and is located on pages 51-56. The stingy housewife cheated the wee hillman with a leaky pan, and the deed was returned in kind with some additional mischief.

Irish Folktales. edited by Henry Glassie. New York: Pantheon Books,1985.

This book contains tales about all aspects of Irish folklore. There are two sections which deal exclusively with the fairy-lore of the little people. This begins with "Encounters with Fairies" which has six tales about little people of Ireland. The other section is "Fairy Traits and Treasure" which has 11 tales. Most of these tales are good to use with elementary and secondary students. Some adaptations could be made for the smaller children.

Jacobs, Joseph. Celtic Fairy Tales. New York: World, 1971.

A collection of tales that Jacobs has created primarily for the enjoyment of young readers. He has retained, as far as possible, the style of the Irish, Scottish, or Welch originals and they "tell" beautifully. He added notes giving his sources for the stories which were often for the oral tradition of country people. This is a complete edition of the forty-six stories of his Celtic collection. The little people tales are: "The Field of Boliauns," "The Sprightly Tailor," "Munachar and Manachar," "Brewery of Eggshells," "The Legend of Knockgrafton," and "Elidore."

_____. English Fairy Tales. New York: Dover Publications, 1967.

A collection of fairy tales told in England which includes two tales about the wee people. "Tom Tit Tot" is the English version of the German tale of Rumplestiltskin and "The History of Tom Thumb" is a very familiar tale of the couple who desperately wanted a child and received a wish come true in the small child who was no bigger than the man's thumb.

_____. More English Fairy Tales. New York: G.P. Putnam's Sons, 1894.

Collection of English tales, some in their original metrical form and some adapted from ballads. These tales are modified by Jacobs for storytelling. Two of the stories in the collection are about the little people. "Yallery Brown" is the story of what appears to be a bogle, however, the character insists to the peasant who finds him, Tom Tiver, that he is not. Tom turns over a stone and lets Yallery out only to be pestered by the bogle's mischief. "The Hobyahs" is a gruesome tale of chants done by Hobyahs, which are pictured as wee people and how they torment the farmer and his wife with their chanting. They are finally eaten by the farmer's dog.

Keightley, Thomas. The Fairy Mythology. New York: AMS Press, 1968.

Probably the best overall source about the little people of Europe. Has much research information on every aspect of fairy-lore with origination scholarship discussed for each country. Each geographical section has a large selection of stories from various sections of that country. Contains major sections on Britain, Scotland, Ireland and Wales.

Lang, Andrew. The Violet Fairy Book. New York: Dover Publications, 1966.

A wonderful collection of tales translated from the popular traditional tales in a number of different languages. The tales are not the usual ones found in many collections and include tales on a variety of motifs. The tales of the little people are "Two in a Sack," "The Fairy of the Dawn," "The Underground Workers," "The History of Dwarf Long Nose," and "The Headless Dwarfs."

Manning-Sanders, Ruth. A Book of Charms and Changelings. New York: Dutton, 1972.

Fifteen folktales from around the world, each involving either a changeling or charms that work good or evil. One of the stories, "The Dwarf with the Long Beard," is a long tale which could be told easily in two sessions since it has a good breaking point in the middle to hold suspense until the next telling. The illustrations in this book are very appropriate for the tales and could be used as overhead transparencies where some visual aids might be helpful.

_____. A Book of Dwarfs. New York: Dutton, 1964.

A collection of seventeen tales about many different kinds of dwarfs. There are dwarfs with big heads and little bodies, like Mukra, and there are tiny beings like Maia, and Thumbkin, and the Hazel-Nut Child. Along with the tales, the author gives the countries where each dwarf appears and where the stories are heard. She also tells a legend in the foreword that explains the existence of each dwarf.

_____. A Book of Ghosts and Goblins. New York: Dutton, 1969.

A collection of tales from various countries about ghosts, goblins, and other supernatural beings. The ones about the wee people from England are "the Goblins At the Bath House," "The Cook and the House Goblin," "The Golden Ball," "Little Jip" and "Water Drops." Some of these tales will scare you and others will simply make you laugh but all are filled with the magic of long ago and rattling chains and voices from the grave.

_____. Jonnikin and the Flying Basket. French Folk and Fairy Tales. New York: Dutton, 1969.

A collection of charming tales of magic and enchantment, of disguise and discovery, of long, lonely quests and seemingly impossible tasks. "The Small Men and the Weaver" tells of the dwarfs who must harvest their crops between midnight and sunrise on the last day of the year, or it will vanish. They also must spread their gold in the sun one for hour or it will turn red. The weaver helps them and is highly rewarded.

Marshall, Sybil. Everyman's Book of English Folk Tales. London: Dent and Sons, 1981.

An excellent source to the English folk literature. The introduction gives some background into the collections of folk tales by the English. The tales of the little people fall into the first section called the Supernatural. There are seven tales in this section and they are of fairies, brownies, bogles, and elves. Excellent tales for storytelling.

Opie, Iona and Opie, Peter. The Classic Fairy Tales. New York: Oxford University Press, 1974.

The book presents the texts of twenty-four well-known fairy tales that were first printed in English. For each tale the authors provide a historical introduction showing the development of the story and citing parallels in other countries and centuries, noting the changes in the tales over the years. The tales of little people include "History of Tom Thumbe," "The Yellow Dwarf," "The Fairy," "Hop o'My Thumb," and "Tommelise." This is the best source for the original text and for much historical detail on classic fairy tales.

Palmer, Robin. Fairy Elves: A Dictionary of the Little People with Some Tales and Verses About Them. New York: H.Z. Walck, 1964.

A listing of forty names of little people in alphabetical order with the country they come from and a definition about them comprises the first section of this book. What follows is a collection of tales about these little people and some poetry mixed in for good measure.

Rhys, John. Celtic Folklore Welsh and Manx. New York: Benjamin Blom, 1972.

A book which includes detailed history of fairy traditions and folklore beliefs about fairies. Two chapters of the book are dedicated to these beliefs and to tales about the little people. Chapter two discusses "The Fairies' Revenge" and chapter three discusses "Fairy Ways and Words." Within these pages the reader must extract the tales from the text.

Rossetti, Christina. Goblin Market. New York: F. Watts, 1969.

A poetic story about the "little grey men who tramp the glen" and how they offer their tempting wares to anyone who cannot resist them. Laura is consumed by insatiable hunger when she partakes of their feasts. Her sister finally breaks the spell of the merchant goblins. Reads easily.

Shamrock and Spear Tales and Legends from Ireland. retold by F.M. Pilkington. London: Bodley Head, 1966.

A collection of twenty-three tales from Ireland, three of which are about the little people. Included are "The Hillman and the Housewife" which has a little different twist than the English version, "Paddy and the Leprechaun," the familiar tale of capturing the leprechaun, and "The Princess and the Dwarf," a love story which includes a dwarf, fairy and a gnome.

Sikes, Wirt. British Goblins: Welsch Folk-Lore, Fairy Mythology, Legends and Traditions. Yorkshire, England: EP Publishing Limited, n.d.

This book is a comparative mythology and a critical history of the fairy tradition in the Welsh country. It includes information about the tradition in a very readable easy to follow form. The volume is divided into four small books with four to five chapters in each. Each of the four books is about some major aspect of the fairy tradition. Each chapter discusses this in detail and many tales are given to illustrate points.

Steel, Flora Annie. English Fairy Tales. New York: Macmillan, 1962.

A collection of strictly English fairy tales which has some well-known tales often cited as being among the best-loved tales of England. In this collection there are stories of the little people including "Tom-Tit-Tot," "The Golden Ball," "Mr. and Mrs. Vinegar," "The Bogey-Beast," and "Childe Rowland."

LIBRARY PATHFINDER

TOPIC: Elves in the folk literature of the British Isles.

SCOPE: This guide is intended to serve as an introduction to a variety of sources on elves located in the Pearl City Regional Library. It is designed for the teacher and librarian who is looking for information to present to his or her students on the topic of elves when using them in a storytelling program or a study of little people in literature. (note: this pathfinder only covers one of the little people found in the literature of the British Isles but could be adapted to fairy literature of any country.

INTRODUCTORY ARTICLES ON THE TOPIC

Compton's Encyclopedia and Fact Index. 1982 ed. S.v. "Fairies". (found on the reference shelf in the childrens' collection, no call number)

The World Book Encyclopedia, 1986 ed., S.v. "Elves," by C. Scott Littleton. R J 031 v.6

Merit Students Encyclopedia, 17th ed., E.v. "Elves," by R.S. Boggs. R J o31 M v.6

SUBJECT HEADINGS:

A card catalog for the juvenile collection in this library is provided in the children's room. There is also a microfilm catalog accessed by a machine reader for things in the general collection and for books available in the state library system. To find information on this topic, look under the following subject headings:

Elves
Fairies
Fairy tales

BOOKS FOUND IN THIS LIBRARY

Titles for this topic can be found under the call numbers: YA398.2, YA398.45, J398.2, 398.21, 133.4 in the adult collection, and poetry in J821 and J821.08. The young adult titles are located in the adult collection.

ABSTRACTING AND INDEXING SOURCES:

1. Eastman, Mary Huse. Index to Fairy Tales, Myths and Legends. 2nd ed., rev. and enl. Boston: Faxon, 1926. RJ016.398 E

_____. Supp. Boston, Faxon, 1937.

_____. 2nd Supp., 1952.

Look in this index under elves and you will get a great number of titles of tales with elves in them. These titles can be traced within this index to the collections in which they appear. Once you have found the collection title then you can check to see that the title is held by the Pearl City Regional Library or one of the other state libraries.

2. Ireland, Norma Olin. Index to Fairy Tales, 1949-1972: Including Folklore, Legends and Myths in Collections. Westwood, Mass.: Faxon, 1973. RJ016 398 I

_____. Index to Fairy Tales, 1973-1977: Including Folklore, Legends and Myths in Collections. 4th Supp. Westwood, Mass.: Faxon, 1979.

You can use this index in the same way as the one above.

3. MacDonald, Margaret Read. The Storyteller's Sourcebook: A Subject, Title, and Motif Index To Folklore Collections for Children. Detroit, Mich.: Neal-Schuman Publishers, 1982. R 398 M

This sourcebook can be used by looking up the word "elves" in the subject index and tracing it by motif number to get story titles, which in turn can be traced to collections. Another way to use this book would be to trace tales by country of origin to get a list of collections then check those collections for stories about elves.

4. Eakin, Mary K. Subject Index to Books for Primary Grades. Chicago: ALA, 1967. RJ 028.52 E

This contains a list of books by subject which are good to use with primary children. You can find titles under the word "elves."

STORYHOUR PROGRAMS

For storyhours with children in Elementary and Middle School the little people could be introduced in several ways. For each of these possible storyhour presentations, there will be some type of theme with story selections appropriate for that theme.

1. **INTRODUCTIONS OF THE LITTLE PEOPLE IN FOLK LITERATURE**-with emphasis on the trooping fairy.

Poem- "I Met A Little Elfman" from Robin Palmer's Fairy Elves: A Dictionary of the Little People With Some Tales and Verses About Them."

"The Pixy Visitors" in Colwell, Eileen Round About and Long Ago.

"The Page Boy and the Silver Goblet" from Haviland, Virginia, Favorite Fairy Tales Told in Scotland.

2. **LEPRECHAUNS AND LITTLE PEOPLE**

A good topic to do on St. Patrick's Day.

"The Hillman and the Housewife" in Hutchinson, Veronica Candle-light Stories.

"Paddy and the Leprechaun" from Shamrock and Spear Tales and Legends from Ireland.

Any of the tales from Kathleen Green's Leprechaun Tales.

3. **IMPS AND GOBLINS**

Some of these could be used at Halloween for they are somewhat scary or have somewhat of a haunted spirit.

"Tom Tit Tot" taken from Joseph Jacobs' English Fairy Tales . (This would be very effective if you could show the picture of the original version of the story for the character is somewhat different than one would imagine).

"Goblin Combe" from Katherine Brigg's Folktales of England.

"The Cook and the House Goblin" from Ruth Manning-Sanders book A Book of Ghosts and Goblins.

4. **DWARFS AND BOGGARTS**

Andrew Lang's The Violet Fairy Book contains a longer story that would perhaps have to be told in two sittings entitled "Dwarf Long Nose."

"The Boggart and the Farmer" in Eileen Colwell's Round About and Long Ago.....

"The Dwarf With the Long Nose" from Ruth Manning-Sanders' A Book of Charms and Changelings would go well with the above story.

5. LITTLE PEOPLE TALES OF ONE COUNTRY

Another approach would be to choose one of the countries in the British Isles and tell a few stories from the little people tales from that country. With this you could bring in geography and social studies of that particular country and even map skills could be worked on.

FOLKTALES OF FRANCE

by

Linda Y. Uchima

INTRODUCTION

We owe some of our most beloved and well-known tales, such as Cinderella and Sleeping Beauty, to the seventeenth century court attendant of Louis XIV, Charles Perrault (1628-1703). He had the brilliant idea to write down these marvelous oral tales because he deemed them a worthy source of entertainment not only for children but also for adults. His book, Contes de Ma Mère L'Oye: Histoires ou Contes du Temps Passé. Avec des Moralités appeared in 1697. (1) Had he noted his sources, indicated under what circumstances he had collected them, and had he refrained from editorializing, he would probably be considered the first folklorist. His intentions, however, were not so much scholarly as literary. To the tales he added his own witticisms, created a few characters, attached rhymed "moralités," and omitted parts which he felt were too ugly, primitive or shocking for his aristocratic audience. His tales were probably meant to instruct. The moralités informed children that it was necessary to be wise and clever as well as good to survive in this world. (2)

Though associated more with nursery rhymes than folktales, Perrault's title, "Contes de Ma Mère L'Oye" or tales of my Mother Goose, has played a primary role in every American child's fondest memories. Interestingly, earlier editions have an engraved frontispiece depicting an old woman sitting before a blazing fire telling stories to three children. Near her head is a panel with the words, "Contes de Ma Mère L'Oye." In English editions, the words were translated and read, "Tales of My Mother Goose," and the phrase has persisted. (2)

Children's literature today has its roots in Perrault's book. His tales involve kinship with animals, sibling rivalry, fear of desertion, fear of being devoured, and the sudden acquisition of riches. These tales have endured partly by virtue of Perrault's combination of eloquent fantasy and immaculate clarity. And what would a tale be without a "Once upon a time..."? Yes, that too, we owe to Perrault. (3)

Another significant name in the history of French folklore is Madame La Comtesse d'Aulnoy, who wrote

"The White Cat" and "The Yellow Dwarf," her most popular works. She was considered the foremost story teller of her day. To her we owe the acceptance of fairy tales as a literary genre. However, she had embellished her tales to such a degree that they became novels. They can be found foday in extremely condensed versions. She called her collection of stories, Contes des Fées, which translates as "Fairy Tales." (4)

A third important seventeenth-century author who has left an impact on our civilization is Madame Leprince de Beaumont who wrote the moving tale, "Beauty and the Beast," and the amusing "The Three Wishes," both based on folktales. (4)

During the period between the Franco-Prussian War of 1870 and the beginning of World War I, work in French folklore flourished. Folklore societies and journals were founded, and the quest was on for folktales from every province, every age group, every peasant. Emmanuel Cosquin (1841-1921), Henri Gaidoz (1842-1932), and Paul Sébillot (1846-1918) emerged as the notables of folklore in France. Cosquin was to France what the Grimms were to Germany. Gaidoz founded the first folklore journal in France. Sébillot pioneered in publishing folklore from all the provinces and eventually wrote a four-volume encyclopedic inventory of his work in which he systematically grouped peasant beliefs about the world around them and their traditional history.

After the deaths of Cosquin and Sébillot, folklore studies were scorned by the scholars at the universities as being non-intellectual. It wasn't until the end of World War II when a new name, Paul Delarue (1889-1956), revived the study of folklore. He systematically catalogued the whole body of French folktales according to modern methods. His index of French tale types Le Conte Populaire Français, presents a descriptive inventory of versions of folktales collected in France and in French-speaking areas of North America and the West Indies. The tales were identified and numbered according to the Aarne-Thompson Type Index. (1)

The great majority of the works mentioned in this section have been translated into English but much of it can be found in French in Hamilton Library at the University of Hawai'i Mānoa Campus.

Although this introduction represents only a capsule of the work done in folklore from the seventeenth century to the nineteenth century, it becomes necessary to digress here and to discuss the very famous fable from the Middle Ages, Le Roman de Renart, written by Pierre de St. Cloud. This fable has been included because the antics of Renard have been adapted into narration, translated into many different languages, and are very well-known, and are loved by many. The title emerged in the twelfth century and was applied to a loose collection of tales having to do with the fox Renard. By the mid-thirteenth century, the word "renard," which means "fox" replaced "goupil," which was the Old French word for "fox." The stories were definitely anti-establishment, attacking the government, its legal system, its church, and the way it pretended to protect the poor. (5) Today we just delight in the clever ruses of this famous, or infamous, fox.

Renard is a thief and a murderer, but his deeds amused the peasants and villagers. For many generations Renard was the archetype of the fox, even for Chaucer. Renard has no scruples when it comes to self-interest and self-preservation, and will not tarry in taking advantage of those possessing less skill, wit, or physical prowess than he. (5) Le Roman de Renart might well be the exemplar of animal stories. (6)

The French have somehow embodied the essence of fairy tales. If you are looking for excellent fairy and folk tales, investigate these. The French have a wide variety of folktales, ranging from the religious, to the ridiculous, and everything in between. Come, discover the world of the "Folklore Français!"

REFERENCES

(1) Massignon, Geneviève, ed. Folktales of France. Chicago: University of Chicago Press, 1968.

(2) Perrault, Charles. The Fairy Tales of Charles Perrault. Translated by Geoffrey Brereton. Baltimore, Md.: Penguin Books, 1957.

(3) Perrault, Charles. The Glass Slipper: Charles Perrault's Tales of Times Past. Translated by John Bierhorst. New York: Four Winds Press, 1981.

(4) Opie, Iona and Opie, Peter. The Classic Fairy Tales. New York: Oxford University Press, 1974.

(5) Renard the Fox. Translated by Patricia Terry. Boston: Northeastern University Press, 1983.

(6) Soriano, Marc. "From Tales of Warning to Formulettes." In: Yale French Studies. 43: 24-43. 1969.

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Collections of Tales

Aulnoy, Marie Catherine (Jumelle de Berneville), Comtesse de. "The Pot of Carnations." In: The White Cat, and Other Old French Fairy Tales. New York: Macmillan, 1967. J 398.2 A

One of Mme. d'Aulnoy's better tales. A poor girl inherits a silver ring and a pot of carnations when her father dies unexpectedly. Her brother is cruel and heartless, but she remains kind and forgiving. After much suffering, she is finally able to set herself free when a fairy spirit tells her she is a princess. This tale is rather lengthy, about thirty pages. Better suited for upper elementary to junior high levels.

Brown, Roy. Reynard the Fox. New York: Abelard-Schuman, 1969. J 398.2 B

This version is a narrative, therefore easier to tell in a storytelling session than the original version, which is in verse. The book is divided into chapters, which can be easily modified or adapted in such a way that they can be told as separate stories. Suggested chapters are: "Chantecleer the Cock's Story," and "The Fox and the She-Wolf."

Cooper, Lee. Five Fables from France. New York: Abelard-Schuman, 1970. J 398.2 C

Three of the five tales deal with outwitting the Devil. The stories originate from different provinces so their flavor is varied. Recommended stories are: "The Midget and the Giant," which is a variation of the tale "Seven with One Blow," and "The Wolf in the Ram's Skin." Any of these tales could be easily adapted to suit all levels.

Delarue, Paul. French Fairy Tales. New York: Alfred A. Knopf, 1968. Juv GR161 .D43

A very good collection containing thirteen tales, most of which are not found in other collections. Delarue includes background notes indicating his sources and

refers to other variations of the tale, and the areas where they are found, and even includes a bit of history! Recommended tales are: "The Three Stags," "Father Big Nose," "Georgic and Merlin."

Delarue, Paul, ed. French Folk Tales. New York: Alfred A. Knopf, 1956. GR161 .D42

This is an excellent and large source of French tales. The tales are categorized into "Supernatural, Animal, and Humorous." The author's introduction and "Sources and Commentary" sections provide interesting basic background information. Out of the many choices of good tales, "The Shepherd Who Got the King's Daughter," and "The Miraculous Doctor" are but two.

Dorson, Richard M., ed. "The Scalded Wolf." In Folk-tales Told Around the World. Chicago: University of Chicago Press, 1975. 398.2 F

A woodcutter's wife pours boiling soup onto a wolf and scalds him. The wolf seeks revenge when the woodcutter gets trapped in a tree. All his wolf friends form a ladder to get to the man who then yells, "Pour away, Jeannette!" and the scalded wolf flees. The woodcutter repeats this trick another time with amusing results.

Frost, Frances. "The Faithful Little Squire." In Legends of the United Nations. New York: McGraw-Hill Book Co., 1943. Juv PZ8.1 .F927Le

A poignant tale of true love. A poor peasant becomes knighted by a compassionate and perceptive lord so that he may marry the lord's daughter. Due to the treachery of a jealous knight, the hero leaves his wife thinking she loves another. Unbeknownst to him, the faithful, resourceful squire he takes on is really his wife, who finally reveals everything to him at a most propitious moment.

Lang, Andrew, ed. The Blue Fairy Book. Harmondsworth, England: Kestrel Books, 1975. J 398.2 L

This collection has a sizeable number of Perrault's tales as well as two tales from Mme. d'Aulnoy's collection and one tale from peasant sources. "Prince

Dorus" is an unique story. "Goldilocks" is an entirely different version from the one with which most people are familiar. These two tales have not been found in other collections.

Lang, Andrew, ed. The Lilac Fairy Book. New York: Dover Publications, 1910. PZ8 L15Li4

There are quite a few unusual French tales in this collection. The set of French tales which can be found in this and other Lang collections seems to be more palatable and flowing than some of the other versions available. Recommended tales are: "The Stones of Plouhinec," "The Four Gifts," "The Story of a Very Bad Boy." Very appropriate for upper elementary to high school levels.

Lang, Andrew, ed. The Red Fairy Book. New York: Viking Press, 1978. Juv PZ8 .L15 Rg 1978

This collection contains four of Mme. d'Aulnoy's tales, all of which have not appeared in other collections. These four tales epitomize the genre of the fairy tale with all its ingredients of fairies and magic, princesses and princes, villains and heroes. The four other French tales in this collection represent a cross-section of themes. Recommended stories are: "Drakestail," and "The Good Little Mouse."

Massignon, Geneviève, ed. Folktales of France. Chicago: University of Chicago Press, 1968. Juv GR161 .M35

An excellent collection of tales. Massignon has grouped the tales into fifteen regions of France. Within each region the tales are further arranged by the Aarne-Thompson Type Index. Notes are provided for each version with the intent of explaining any local peculiarities and characteristics of its "Frenchness." Recommended stories are: "The Seven-Headed Monster," "The Orange Tree," and "The Magic Napkin." Massignon provides full notes and a thorough introduction to the history of French folktales.

One Hundred Favorite Folktales. Selected by Stith Thompson. Bloomington, Indiana: Indiana University Press, 1968. Juv GR25 .T5

There are ten French tales in this collection. The familiar ones are,"The White Cat," "Red Riding Hood," and "The Miller's Four Sons." Some of the other tales are variants of ones which can be found in other collections but each variation has its own uniqueness. Thompson gives brief notes and sources on each tale.

Perrault, Charles. The Glass Slipper: Charles Perrault's Tales of Times Past. Translated by John Bierhorst. New York: Four Winds Press, 1981. Juv PZ8 .P426 G1 1981

One of the best done books among all of the translations of Perrault's original. It contains eight of his tales translated in a way which brings them as close to their 1697 flavor as possible. The Afterword and Appendix contain information about Perrault's Dedication page, explanations of various commonly done translations, and includes the "Moralites" and the original title. Beware; the originals are not the same "sweet" versions with which we are familiar today.

Picard, Barbara Leonie. French Legends, Tales and Fairy Stories. New York: N.A. Walck, 1955. J 398.2 P

This is a good collection of tales arranged by: tales of French epic heroes, court tales of the Middle Ages, legends from the provinces, and fairy tales. Each section contains at least one outstanding tale. Recommended tales are: "The Battle at Roncevalles," "The Grey Palfrey," "The Cliff of the Two Lovers," and "Melusine."

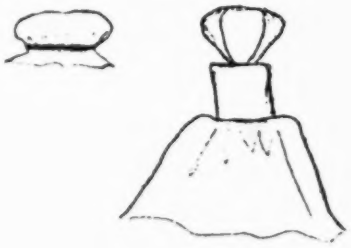
Soupault, Ré, comp. Breton Folktales. [Translated from the German by Ruth E. K. Meuss]. London: G. Bell & Sons, 1971. GR162 .B8S5813

This collection contains twelve folktales and eight legends from the province of Brittany. Although a good number of Breton tales have a religious aspect to them, themes in this collection are varied. The collection has quite a few unique tales and legends. Recommended ones are: "The Crystal Palace," "The Sun Princess," and "The Robber and His Godchild."

SUGGESTION FOR A STORYHOUR SESSION

Suggested audience: Upper elementary.

Wear a French costume, if you have one. If you don't, it's easy to make. A good woman's costume could be made by: (1) Sewing a cap of plain white cloth, making a row of gathers about an inch and a half from the edge. (2) Tying a black grosgrain ribbon around the gathers and securing it. (3) Wearing a white apron or pinafore. (4) Folding a large (15" X 15"), colorful scarf into a triangle. (5) Draping it around your shoulders. (6) Pinning the two ends beneath the bodice of the pinafore.



A man's costume can be a simple white shirt, black pants, and a red sash.

Have a map of France (preferably one divided into provinces) posted in the storytelling area. Point out the provinces from which the tales originated.

Play French folk music. You can borrow records or tapes at the State Library.

Pique the children's interest by asking them if they know what country the costume you're wearing represents. When they have guessed France, ask them what they know about French tales. Explain that long ago, tellers of tales began their tale with, "Cric, Crac." (kreek, krak) and that usually the teller would say, "Cric" expecting the audience to respond with "Crac," and that was the signal that the tale would begin.

In Geneviève Massignon's Folktales of France, you will find an abundance and a variety of appropriate tales. Some are: "The Four Friends," a tale of four animals who become friends on their way in search of a new life.

They meet an old, lonely woman and come to rely on each other for friendship and comfort.

In the same collection, "The Piece of Cloth" is an appealing tale. The youngest of three sons meets a cat who helps him win, under impossible conditions, three tasks. The last task requires him to produce the most beautiful maiden in the world. The cat orders the youngest son to kill her. He does so only because she insists, and by doing so, frees her from her bewitched state. She is the most beautiful maiden in the world.

Reynard the Fox is an excellent source for trickster tales. I have found a narrative version in the Edna Allyn Room of the State Library. Check the bibliography in this section for more details of its contents.

Breton Folktales, compiled by Ré Soupault, is an excellent collection of folktales from the province of Brittany. Check the bibliography in this section for more details of its contents.

Andrew Lang's The Lilac Fairy Book, has a good selection of stories. Information about its contents can be found in the bibliography in this section.

At the end of the story time say, "Le coq chanta et le conte fut fini." In English, "The cock crows and my story is done." You'll have the children crying, "Encore! Encore!"

PATHFINDER

ENTREZ! EXPLORE THE WONDERFUL WORLD OF FRENCH TALES!

Scope

By using this pathfinder, a teacher or librarian would find a good variety of French folktales. These could be used to introduce or to culminate a unit of study on France and French culture, or a unit on French literature.

The Hamilton Library on the University of Hawai'i Manoa campus probably has the best collection of French folktales in English and French in Hawai'i.

For the purposes of this pathfinder, sources given are those in English.

GO TO THE CARD CATALOG FOR THE MOST PROLIFIC SOURCE OF TITLES.

Subject headings are:
FOLKTALES OF FRANCE
FOLK-LORE - FRANCE

Other useful subject headings are:
TALES
FAIRY TALES

Other related subject headings are:
FABLES
LEGENDS

BROWSE THE SHELVES AT:
GR161
PQ1877
JUVENILE COLLECTION
PZ8
GR161

SIFT THROUGH COLLECTIONS SUCH AS:
Paul Delarue's Collections
Andrew Lang's (Colored) Fairy Books

CHECK THE BIBLIOGRAPHY IN:
MacDonald's <u>The Storyteller's Sourcebook</u>

GREEK AND ROMAN MYTHOLOGY

by

Margaret L. Padilla

INTRODUCTION

Mythology--the very word strikes terror into the hearts of some very capable teachers and librarians. There are those for whom the subject cannot change quickly enough when they hear the conversation turn to Greek or Roman gods. There is a sense that one would really like to teach mythology to children if only the names were not so confusing, if there were more time in the day, if one felt more confident, if it seemed just a bit more relevant in today's technological society. Yet we are surrounded with words and figures from Greek and Roman mythology. We hear references to "the Midas touch," and the symbol for the FTD florists is Mercury (Hermes). If our children are not taught myths, they are deprived of a very pervasive element in Western culture.

The purpose of this guide is to make Greek and Roman mythology a bit more accessible to the harried teacher or librarian by providing some resources for finding tales which appeal to young listeners or readers (elementary and junior high); a crossover index to show which names the Romans gave to the Greek gods when they "took" the tales from Greece after conquering that country in 146 B.C.; and a short guide to some of the words and symbols derived from Greek mythology which surround us in our everyday lives 3,000 years after their invention.

The Greek myths must be very powerful stories to have lasted so long. But what is it about them which has given them such staying power? Why have they been told generation after generation? For one thing, many of them are simply good stories. They appeal to our imaginations and the imaginations of our children. But another side of mythology is far more complex. These stories were among man's earliest attempt to explain the mysteries of the universe--birth, death, creation, the sun. These were people for whom thunder and lightning may have been a terrifying experience. They lived through droughts, floods, crop failures, and rainbows with absolutely no concept of how or why these things happened and when or whether they would happen again. Try to imagine living in a time when there was no scientific explanation for anything. Imagine living through an eclipse. It becomes easy to understand why one might wish to invent an explanation for these phenomena.

To do this, the Greeks and Romans created gods and goddesses who were responsible for life's occurrences, and eventually a highly structured religion existed surrounding these figures. Zeus (Jupiter), king of the gods, threw thunderbolts when angered. Prometheus made man and woman out of dirt and water and grew to care for them so much that when winter came and they became cold and miserable he stole fire from the gods and gave it to them. He taught them how to use it, and he paid a terrible price for his love. Zeus was very threatened by the power these people had now that they had fire and had become very healthy and strong. He was afraid that they might become even more powerful and eventually challenge the gods. So, as a punishment, he had Prometheus bound with chains to a rock at the end of the earth and...if a teacher or librarian were to stop reading here, most listeners would certainly beg for more of the story. Many other Greek myths are equally compelling.

To get back to Prometheus, he was condemned forever by Zeus to have his liver eaten by a vulture and have it grow back only to be eaten again. This episode is perhaps too graphic for some young children. Sellew's book Adventures with the Gods says that Zeus sent an eagle to torture Prometheus but never kill him. Depending on the age and sensitivity of the children involved, this may be a more suitable version. The important thing is that the children have been exposed to the story. They have heard the names, they have gotten a sense of the plot. In later years if they read Lord Byron's "Ode to Napoleon Bonaparte," they may understand the allusion to Prometheus in the lines:

> "Or, like the thief of fire from heaven,
> Wilt thou withstand the shock?
> And share with him---the unforgiven---
> His vulture and his rock?"

Without the foundation in Greek mythology, they will surely miss it.

The Greek and Roman myths are stories which are never outgrown. As the reader broadens his or her horizons, more is discovered in the myths, and their meanings become richer and deeper. Learning about Greek and Roman mythology is rather like throwing a stone into a pool of still water. As one reads and rereads the myths, one's knowledge expands just as the ever-enlarging concentric circles spread through the water.

GODS OF ANCIENT GREECE

GREEK NAME		LATIN NAME
Aphrodite	Goddess of love and beauty (Symbol: dove and seagull)	Venus
Apollo	God of the sun, prophecy (Symbol: golden chariot)	Phoebus or Apollo
Ares	God of war	Mars
Artemis	Goddess of the moon, huntress (Symbol: silver chariot) Twin sister of Apollo	Diana
Athene, Athena	Goddess of wisdom, household arts, goddess of war (Symbol: owl, olive, Gorgon's head)	Minerva
Demeter	Goddess of grain	Ceres
Dionysus	God of wine, tragedy (Symbol: ivy, wine)	Bacchus
Eros	God of love. Son of Aphrodite	Cupid
Hades	God of the underworld Brother of Zeus	Pluto
Hephaistos Hephaestus	God of metalworkers and craftsmen	Vulcan
Hera	Queen of the gods (Symbol: peacock)	Juno
Hermes	Messenger of the gods (Symbols: winged hat and sandals; staff with two snakes twined around it called a caduceus)	Mercury
Poseidon	God of the sea (Symbols: bull and trident)	Neptune
Zeus	King of the gods (Symbols: eagle and thunderbolts)	Jupiter

Selected and adapted from Olivia Coolidge's Greek Myths.

WORDS FROM GREEK AND ROMAN MYTHOLOGY

ATLAS-A bound collection of maps; named after the Titan who bore the world on his shoulders and was turned to stone by Perseus.

CEREAL-From the goddess of grain, Ceres.

CLOTH-Greeks believed that destiny was controlled by three sisters called the Fates. Clotho spun the thread of life on her spindle; Lachesis measured the thread; and the most dangerous sister, Atropos (Lady of the Shears) snipped the thread of life when it had been measured out.

CRONOS, CRONUS-Said to be the god of time. The words chronology (arranged events in order of occurrence), chronic (something that continues over a large period of time) are thought to have been derived from this god's name. He was armed with a scythe when he attacked Uranus and drove him away. Thus, "Father Time" is often pictured as an old man with a scythe. However, according to Asimov in Words of the Myths, this is actually incorrect. Cronus is not a Greek word and may have existed among those who inhabited Greece before the Greeks did. "Cronus" was probably confused with "Chronos," the Greek word meaning time. Cronus was actually probably a god of agriculture and the scythe a harvesting tool.

ECHO-Derived from the name of the nymph, Echo, who fell in love with Narcissus. She was not able to tell him that she loved him because whe was under a spell which allowed her only to repeat the last word of whatever was said to her.

MARTIAL-Warlike; comes from Mars, Roman god of war.

PANIC-Derived from god Pan, goat-footed, lute playing king of the field and wood. His war cry supposedly spread frenzy and fear throughout the enemy camp.

PANTHEON-A temple for all the gods, built in Rome about 27 B.C. Made up of two Greek words;"pan" which means "all" and "theos" which means "god," or "having to do with the gods." This root word"pan" is also seen in such words as Pan American and "theos" in such words as theology.

SATURDAY-Named for the god Saturn, the Roman name for Cronus.

TITAN-Referred to a race of giants; now used to describe something which is enormous in size or strength.

VOLCANO-Derived from Vulcan, the Roman blacksmith god. He lived in a mountain and when he heated up the forge, clouds of smoke rose from the mountain.

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Asimov, Isaac. Words from the Myths. Boston: Houghton Mifflin, 1961.

An outstanding book which explains the derivation of English words from Greek and Roman myths. Very readable style and obviously carefully researched. Pronunciation included in the text. Although this book is recommended for seventh grade and above, a teacher or librarian could make good use of it in language lessons for younger children.

Benson, Sally. Stories of the Gods and Heroes, New York: Dial Press, 1940.

This collection contains twenty-eight myths and epics. Although the author has rewritten, cut and edited the stories, most of the dialogue is the same as that used by Thomas Bulfinch which he translated from Greek and Latin. Thus, the language is more lyrical than that in many of the other collections. Full and half page black and white illustrations are distributed unevenly throughout the book. Includes pronunciation of names in the text. There are stories about Midas, Hercules, Icarus, Pluto, and the Sphinx. Good for reading aloud. (Ages 10-14).

Bulfinch, Thomas. A Book of Myths; Selections from Bulfinch's Age of Fable, New York: MacMillan Company, 1942.

The language in this collection is true to the Bulfinch translations from Greek and Latin. There is no pronunciation guide, but there is an introduction which includes several verses from poets of many ages which make reference to mythical figures. There are thirty one myths, and some of them also have poems included. This collection has highly stylized illustrations in black, blue and white.

Coolidge, Olivia E. Greek Myths, Boston: Houghton Mifflin Co., 1949.

This group of twenty-seven myths is well written and filled with the gory detail of Greek mythology. Not for the youngest readers or listeners. The black and white pictures could be disturbing because they are very intense and

somewhat grotesque. This selection would be good for children who are familiar with the story lines of classical mythology and are looking for more detail. The "pronunciation guide" shows only which syllables are accented, not how to pronounce the word. There is a chart in the beginning of the book which lists the gods and their symbols. Uses both their Greek and Latin names. (Grade 7-up).

D'Aulaire, Ingri (Mortenson). Ingri and Edgar Parin d'Aulaire's Book of Greek Myths, New York: Doubleday, 1962.

Comprised of forty-six selections--some of which are stories, some biographical sketches. It was "highly recommended" in H.W. Wilson's Children's Catalog and is a polished, colorful, entertaining presentation. No pronunciation guide. This would be good for reading aloud because the book is oversized and several of the pictures are full page. The table of contents differentiates "Zeus and his Family" from "Minor gods" and "Mortal Descendents of Zeus."

Evslin, Bernard. Heroes, Gods, and Monsters of the Greek Myths, New York: Four Winds Press, 1968.

Excellent guide in the back of this book for words derived from the characters and places of Greek myths. Twenty six selections. The language is colloquial at times, and the tales omit some of the elements found in other collections. Each selection has a black and white half page sketch. No pronunciation guide.

Fisher, Leonard Everett. The Olympians: Great Gods and Goddesses of Ancient Greece. New York: Holiday House, 1984.

Picture book which is suitable for the youngest reader or for remedial reading. Short biographical sketches of the twelve gods and goddesses who live on Mount Olympus. The book includes such information as the symbols representing each god or goddess, who their parents were, and their Greek and Roman names. No guide to pronunciation.

The Golden Treasury of Myths and Legends; adapted from the world's greatest classics by Anne Terry White. Illustrated by Alice and Martin Provenson, New York: Golden Press, 1959.

This is a good collection in which most of the stories are told in under seven pages. The color

illustrations are stylized and the characters shown are multi-racial. While these illustrations are perhaps not entirely true to the physical description of the Greek gods we are accustomed to, this is an interesting and successful depiction.

Graves, Robert. Greek Gods and Heroes. Garden City, New York: Doubleday & Co., 1960.

This collection handles some tales not often dealt with in other collections. It has no pronunciation guide and no list of gods and goddesses. There is one illustration per story, but the illustrations are in a dull brownish-orange color. (Ages 12-15).

McDermott, Gerald. Sunflight. New York: Four Winds Press, 1980.

A picture book which tells the story of Icarus and Daedalus in simple text and bright, colorful pictures. Some of the pictures might frighten the youngest listener or reader, but overall the visual impact of the pictures is positive. A good book for introducing mythology to preschool and early elementary age children.

McLeish, Kenneth. The Shining Stars: Greek Legends of the Zodiac. New York: Cambridge University Press, 1981.

Picture book with simple two page stories of various legends connected with the twelve signs of the zodiac. The language of the stories is simple, yet the stories are exciting. There is an excellent illustrated introduction to the "people in the stories" complete with pronunciation guide. It gives a very short explanation of who the gods and goddesses are. The pictures are a bit undersized for group sharing, but the book could be shared successfully with a small group. Both the colors and the drawings work well with the stories. Each story includes an illustration of the sign of the zodiac being explained.

Sellew, Catherine. Adventures with the Gods. Boston: Little, Brown & Co., 1945.

This book introduces several basic myths in language which is easily understood and gentle enough that it is satisfactory for young or especially sensitive children. There is a pronunciation guide at the end of the book. The sixteen tales are for the most part action stories which should capture and hold the interest of young

readers. Included in this collection are tales about Prometheus, Hercules, Pandora's Box, Perseus, the One Hundred Eyed Argus and Pegasus. The table of contents is inaccurate, but the book is easy to use. There is one black and white picture per story. (Ages 9-12).

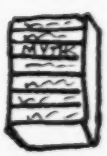
PATHFINDER

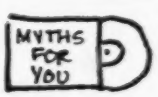
WHERE CAN I FIND INFORMATION ON GREEK AND ROMAN MYTHOLOGY?

1. Encyclopedias

2. Check for books in the area of call numbers J291 and J292.

3. Picture file-If you are not sure how to use it, just ask!

4. Cassettes (Children's). 

5. Records (Children's). 

6. Remember---if you did not find what you want, just ask a librarian to help you.

FOLKTALE SOURCES: A SELECTED BIBLIOGRAPHY

compiled by

Paul A. Johnson

FOLKTALE SOURCES: A SELECTED BIBLIOGRAPHY

The works cited below were used to prepare the introductions to each of the individual topics found in this sourcebook. For easy reference and retrieval, Library of Congress assigned call numbers (Dewey and LC) are appended to each citation. Librarians and educators are forewarned that each library system may have variants to these call numbers as it is common to catalog for the local level; nonetheless, the numbers given should be approximate.

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